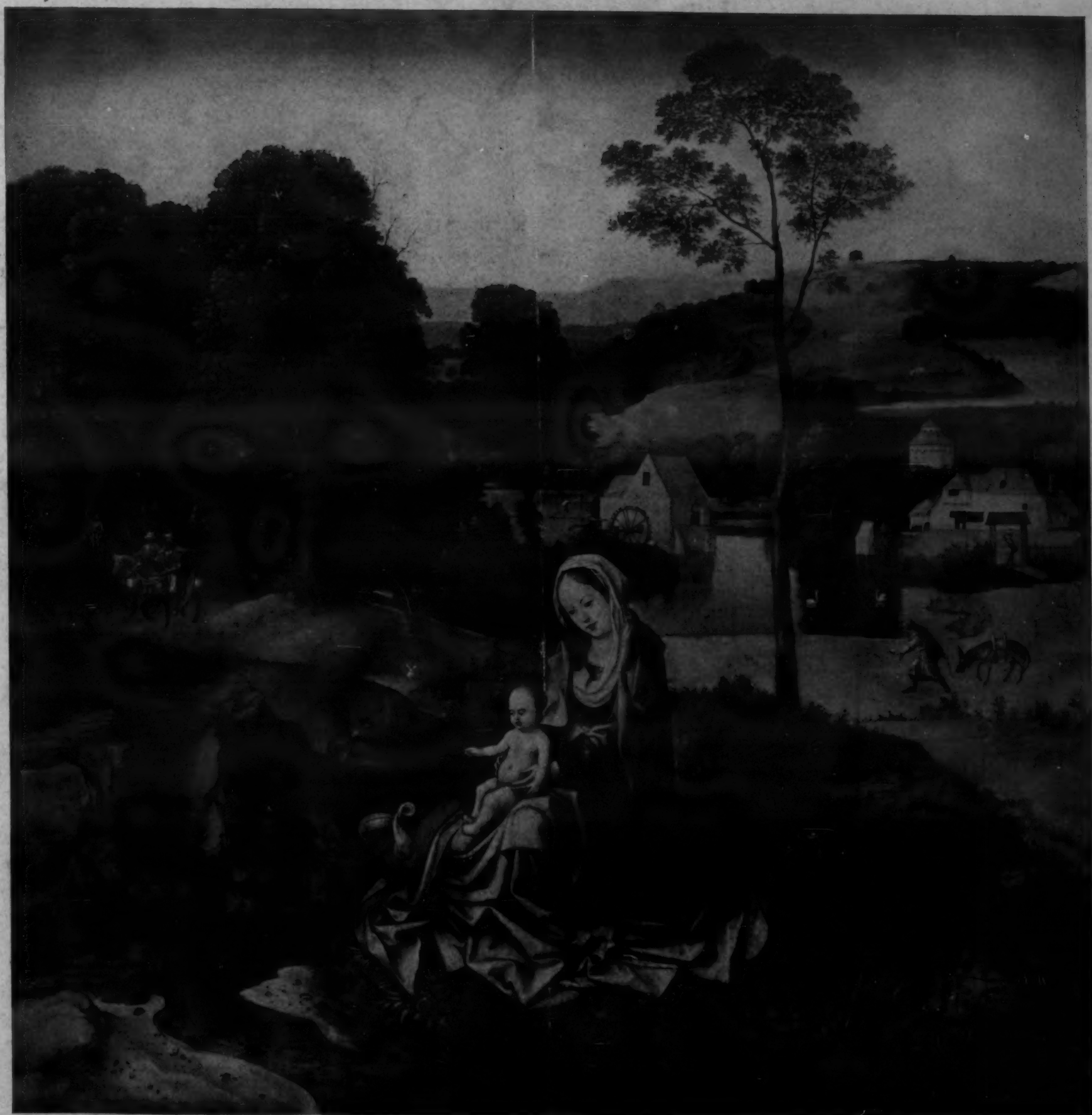


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The ART NEWS

ESTABLISHED 1902



"LANDSCAPE WITH THE VIRGIN AND CHILD"

Included in the recent exhibition of early Flemish paintings at the galleries of Tomas Harris, Ltd., in London.

JOACHIM PATINIR

JULY 13, 1935

PRICE 25 CENTS



"WINTER'S MANTLE"

BY HOBART NICHOLS, N.A.



"EAST INDIAMAN"

BY GORDON GRANT

THE ABOVE PAINTINGS CONTRIBUTED BY THE ARTISTS FOR THE 1935 DRAWING

An Opportunity to Support American Art

LAY MEMBERSHIP IN GRAND CENTRAL ART GALLERIES

Although the lay membership subscription fee has been \$600 annually during the ten years of the existence of the Galleries, it was deemed necessary by the management to reduce this subscription to \$350 for 1933, 1934 and 1935 and we urgently invite those interested in American Art and American artists to become members for this year on this new basis.

One half of all proceeds received from lay memberships will be sent to the artists.

For the benefit of those who are not familiar with our plan of operation, we wish to advise that the artists, who are selected by a jury, contribute one work of art each year for a period of three years, upon being elected to membership.

Over three hundred painters and sculptors have made application for membership during the past year and only four of this number have been accepted by our art committee which acts in the capacity of a jury on admission. The members of this committee are Eugene Savage, chairman, Edmund Greacen, John C. Johansen, Ernest Peixotto and

Adolph Weinman. It is obvious that artistic standards are maintained at a very high level.

The lay members contribute a cash fee for which they receive a work of art annually as long as they are subscribing members.

Our painters and sculptors have been most generous in supporting their Galleries this year and have given paintings and bronzes worth from \$600 to \$2,000 as their contributions. Included are landscapes, marines, still life paintings, and sculpture for the home and garden; all by distinguished artists of national and international reputation. By subscribing \$350 you will secure one of these works of art and will at the same time be supporting American artists and their home institution.

Our records for 1934 show that out of the forty-seven lay members participating in the drawing last year, twenty-nine secured either their first, second or third choice and most of the others either fourth or fifth choice. This not only attests to the diversity of taste among our lay members but to the desirability of our plan of distribution.

1935 YEARBOOK

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The ART NEWS

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S. W. Frankel, President

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NEW YORK, JULY 13, 1935

NO. 38 MONTHLY

TOMAS HARRIS GALLERIES SHOW FLEMISH ART

Quentin Massys Works Feature Show of Twenty Early Works Revealing the Spirituality Of Flemish Painting.

LONDON.—Among the many old master exhibitions which have added to the brilliance of the June art season, the display of early Flemish art, held at the gallery of Mr. Tomas Harris, has taken high rank. Twenty paintings, representative of the period from 1480 to 1530 comprise the display, which has been carefully limited to works by significant masters, embodying the spirit of this great period. A superb catalog, richly illustrated and with a frontispiece in color, has been published for the occasion. In addition to valuable scholarly data concerning each of the individual paintings, there is a preface by Dr. Max Friedlander, who contributes illuminating critical commentaries, both upon the exhibition as a whole, and on individual works. The greater number of the works on view were found in Spain, which was closely connected with the Netherlands for several centuries. Mr. Harris' long association with leading Spanish collectors and museums has given him exceptional opportunities for acquiring there a number of early Flemish works of great interest to all lovers of this highly spiritual art.

The four reproductions of representative works in the display which appear in this issue, are indicative both of the quality and range of the collection. The most important panels are two examples by Quentin Massys: "The Rest on the Flight into Egypt" and "The Holy Women at the Sepulchre," the latter being included among our illustrations. These works, according to Dr. Friedlander, belong to an altarpiece probably dedicated to the Four Sorrows of Mary, which was once in Portugal. Two other sections are known, a "Presentation in the Temple" in the possession of a London art dealer and "Christ Teaching in the Temple" which hangs in the Lisbon Museum. "The Altarpiece, as it stood in Portugal, was hardly inferior in size and artistic merit to the famous triptyches of Antwerp and Brussels," the German expert states.

"The Rest on the Flight into Egypt" which is reproduced in color as the frontispiece, is especially appealing because of its combination of nature poetry and Biblical drama, tenderly conceived in the simplest terms of everyday humanity. The slight, blue clad figure of the Virgin, drooping so wearily by the wayside; the solicitude in Joseph's gesture and expression as he offers a piece of fruit to the Child and the tethered donkey, grazing happily after the long journey, are all imbued with a sympathy and love that give a poignant intimacy to the scene. In the background, rocks, cliffs and hills, yield through the poetic verity and simple grandeur of their forms, a certain aura of mystic beauty that seems to shed its own eternal consolations upon the foot sore travellers. The white castle on its high ivory crag, and the little settlement hemmed in by a millpond, subtly bring the more austere

(Continued on page 13)



"ADORATION OF THE MAGI"

Included in the exhibition of early Flemish paintings at the galleries of Tomas Harris in London.

By A FOLLOWER OF HUGO VAN DER GOES

The Miniatures of J. P. Morgan Bring \$340,651 in Christie Sale

"Portrait of Mrs. Pemberton" And the Famous Armada Jewel Secured for British Na- tion In Historic Christie Sale.

LONDON.—A grand total of \$340,651 or £70,040 was realized at the conclusion at Christie's on June 27 of the dispersal of the famous J. P. Morgan collection of miniatures, primarily composed of specimens painted on ivory. The sale, which was successful beyond the advance estimates attracted, as was anticipated, leading collectors and museum experts from all over the world. The first session, when competition for the celebrated Armada Jewel and for Holbein's "Portrait of Mrs. Pemberton" brought British art patriots into competition with the greatest collectors and museums of the world, was especially exciting. Although for the most part the seasoned bidders registered their advances only by a nod or a lift of the catalog, an undercurrent of intense drama permeated the atmosphere of Christie's great, tapestry hung hall,

crowded to capacity, despite the heat. And both the special nature of the occasion and the superb quality of the offerings, combined during the entire course of the dispersal to keep the spirit of competition keenly alive. The distinction and unique nature of the Morgan collection naturally brought forth a cosmopolitan audience, whose names comprised a veritable roster of the leaders in the world of art.

The most thrilling contest was evoked by Holbein's "Portrait of Mrs. Pemberton," which was finally secured by Lord Duveen for the record price of \$30,306 or £6,195, the highest figure in the dispersal. This sum was more than double the price paid for this masterpiece when it came up at the Hawkins sale in 1904. When, two days later, it was learned that Lord Duveen was turning over the miniature to England for the price he had paid, there was general rejoicing. One thousand pounds of the purchase money was contributed by Viscount Bearsted, while the Art Collections Fund and the Victoria and Albert Museum are to jointly defray the remainder. Lord Duveen's

personal participation in the bidding—his only auction room appearance in several years—naturally added to the excitement of the first session.

The Armada Jewel, which like the "Portrait of Mrs. Pemberton" was described at length in the June issue of THE ART NEWS, was also, to the joy of British art patriots, immediately captured on the first day by Lord Wakefield, who is presenting it to the nation. The price paid was \$14,000 or £2,835. This famous example of the combined arts of the miniaturist, the jeweler and the enameller was first, however, sought by many bidders, among the most eager being the well known Amsterdam dealer, Dr. Beets. Enthusiastic applause marked the announcement from the auction rostrum that this historic work, so deeply associated with the history of England during the Elizabethan period, would go to the Victoria and Albert Museum.

Sir Felix Cassel, a leading London barrister, was among the private collectors who carried off prizes during the first session. He paid \$4,410 or £892 for the "Portrait of Thomas More" by

Holbein the Younger, which, like the depiction of Mrs. Pemberton, was executed in gouache on a playing card. It was learned that Sir Felix intends presenting his purchase to Lincoln's Inn, of which he is a treasurer. Among the specimens by Isaac Oliver, which also ranked as one of the features of the first session, the highest price was paid for the "Portrait of a Nobleman," said to be Phillip II of Spain, which fetched \$3,215 or £651. Among the ten Clouets, Knoedlers' carried off, at £546, the "Portrait of Charles de Cosse," while the "Portrait of a Lady," said to be Madame de Noirmontiers, favorite of the Duke of Guise, commanded \$804 or £162. One of the most marked increases in value was that registered when Cooper's "Portrait of the Duke of Monmouth" was knocked down to Messrs. Spink at £735, as against £70 paid in the Hawkins sale twenty-one years ago. Other high prices for works by this artist included £336 for the "Portrait of Lady Townshend," £357 for the miniature of Thomas Fairfax,

(Continued on page 4)

COMPLETE TABULATION OF PRICES AND BUYERS

(Continued from page 3)

which also registered a large advance in value, and £199.10 for a portrait of King Charles II.

The series by John Hoskins also commanded good sums, the highest being the \$3,216 or 620 guineas paid for the golden locket with portraits of King Charles I and Queen Henrietta Maria. The "Portrait of a Gentleman," likewise in a gold locket setting, fetched \$2,127 or 410 guineas while other works in the group which deserve citation were "The Portrait of Anthony Ashley Cooper" (£283.10) and "Portrait of a Lady" (\$570 or 110 guineas).

In the Hilliard group, Dr. Beets of Amsterdam was successful in carrying off at £273, the "Portrait of Mary Queen of Scots," while the Knoedler Galleries were the purchasers of £346.10 of a portrait of a lady, said to be the Princesse de Conde. The depiction of Lady Hunsdon, for which Mr. Morgan had paid only 55 guineas in 1904 brought £252.

Three other works in the Holbein group registered prices which were excellent, if much less spectacular than the record sum paid for the Pemberton portrait. These were a "Portrait of Henry VIII" (£525); the "Portrait of Sir Thomas More" which at £892.10 went at more than £300 over its sale price in 1905, and another portrait of Henry VIII which went for £241.10 as against 95 guineas in 1892.

In addition to the previously cited £651 for the finest of the Oliver examples, it should also be noted that the "Portrait of the Prince of Wales" brought \$2,387 or £483. A total of \$126,192 or £25,545 was realized for the 195 lots comprising this session.

The feature of the second day's sale was the series of fifty-six portraits by Richard Cosway, which brought a total of £6,725 or \$33,289, while the twenty-one Englehearts brought about £200. Among the individual examples, the day's top figure was secured for the "Portrait of Mrs. Parsons" in a diamond frame, which went for \$4,420 or 850 guineas, to Messrs. Frost & Reid. This same firm was also the purchaser at £462 of the "Portrait of King George IV as the Prince of Wales." The "Portrait of Madame du Barry," however, fell below its previous sales' price of £1,050, when it was knocked down to Mr. Randall Davis for £672. The Stockholm Museum at \$3,650 or 700 guineas was successful in winning the finest of the Petitots—a portrait of Mary, Duchess of Richmond and Lennox.

Works by other English miniaturists which came up in this session also commanded spirited bidding, among the liveliest of these auction room duels being waged for the "Portrait of a Lady" by John Shute, which finally went to an English collector for \$197 or £399. Two examples by Lavina Teerline, whose work is extremely rare, likewise aroused enthusiasm, one specimen from her brush bringing £525, and the "Portrait of Queen Elizabeth" £567. Both went to Dr. Beets of Amsterdam.

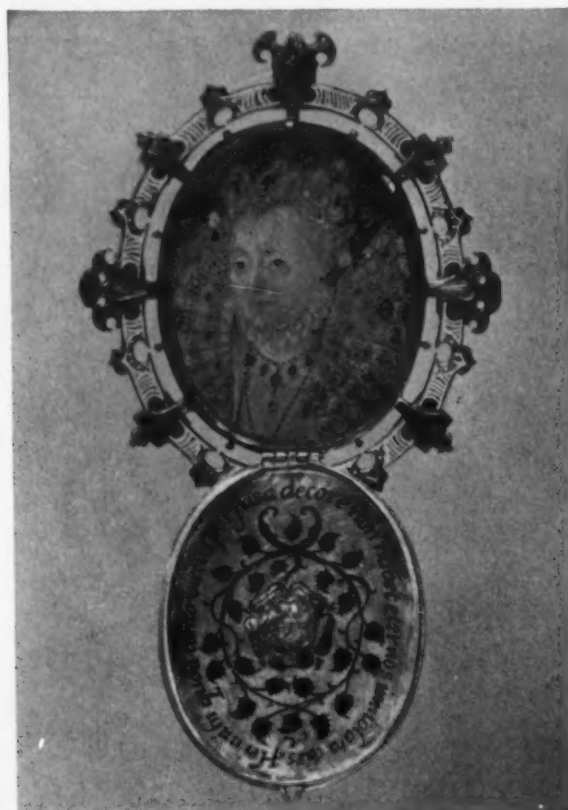
The finest of the Englehearts, a "Portrait of a Lady" in a diamond frame, was secured by Sir Alec Martin for £367.10. Two portraits of the Berry sisters which fetched together £283.10, showed a fairly heavy depreciation on the price paid for them in 1896.

Other interesting prices in the large Cosway group included "Lady Elizabeth Foster" (\$1,664 or 320 guineas); "Countess of Eglington" (\$1,248 or 240 guineas); "Portrait of a Lady" (\$936 or 180 guineas). The "Portrait of a



NO. 125 "MRS. PEMBERTON"

By HOLBEIN



NO. 99 "THE ARMADA JEWEL"

Lady" by Maria Cosway was knocked down at £63.

The considerable collection of work by Ozias Humphrey also registered an excellent price average, with "The Portrait of Lady Bellingham" leading at £147.

The third day's sale, on June 26, was marked by especial enthusiasm over the official announcement that Lord Duveen was turning over the "Portrait of Mrs. Pemberton" to England, at the price he had paid. The highest figure in this session, which realized \$79,514, was paid for the "Portrait of Sir Charles Oakeley" by John Smart which was received by Sir Alec Martin for \$3,008 or £609. The companion miniature of Lady Oakeley at \$2,800 or £567 was also knocked down to Sir Alec. A "Portrait of a Lady" by Smart realized 220 guineas.

The average price range in this session which was devoted primarily to works by British and other artists from 1700 onwards, was between 400 and 100 guineas. There was especial enthusiasm for a number of the examples by Andrew Plimer, among which the depictions of various members of the Rushout family were eagerly sought by leading collectors and dealers. At £1,105 Lord Duveen, who had made no purchases in the second session, secured the depictions of Lady Northwick and her three daughters. In the relatively small group by Fragonard, No. 530 of the catalog, a particularly sensitive painting of a little girl, registered at 330 guineas, the highest success. Greuze's portrait of his daughter, Anna, brought 180 guineas. Of the large series by Peter Adolf Hall, the following examples were outstanding: "Portrait of the Duchess de Polignac" (200 guineas); "Portrait of Countess Sophie Potocka" 210 guineas and "Madame Favart" 210 guineas.

The fourth and final session was devoted to examples by foreign artists from 1700 onwards. The highest price, \$3,892 or £787.10, was paid for a portrait of Constance Mayer by Prud'hon. Other interesting items included the 200 guineas secured for Antoine Vestier's "Portrait of His Wife" and 290 guineas given for the "Portrait of Emperor Nicholas I of Russia by Jean Violier. In the large group of Isabeys, the "Portrait of the Duke of Reichstadt" fetched £420, that of the Princesse de la Tremoille £241.10 and the "Portrait of the Marquise de Gramont" £165.15. Another large series the Augustins, which aroused the particular enthusiasm of the French dealers, also registered some high figures, led by the 540 guineas paid for the "Portrait of Madame de Boufflers. No. 720, the "Portrait of a Lady," was knocked down at 300 guineas, the miniature of Monsieur Germain du Cruet at 250 guineas. In the complete list of the prices in this historic sale which we print below it should be noted that French refers to French & Company of New York.

FIRST DAY'S SALE EARLY MINIATURES

		£	S
1. D. ANDRE Jean Baptiste Mas-	15	15	
sillon, Bishop of Claremont. Nott.			
2. EDMUND ASHFIELD A Gentle-	7	7	
man. Hawley.			
3. PIERRE BAIN "Le Grande Conde,"	44	2	
Louis de Bourbon, Duc d'Enghien.			
Goldschmidt.			
4. THOMAS BETTS John, First Earl	35	14	
of Bristol. Partridge.			
5. PIERRE BORDIER The Duc d'Or-	22	1	
leans. Nott.			
6. JOHN BOSSAM Lucy, Countess	27	6	
of Bedford. Partridge.			
7. PIERRE BOURGUIGNON The	21	0	
Countess D'Olonne. A. Spero.			
8. PENELOPE CLEYN Louise de la	35	14	
Kerouaille, Duchess of Portsmouth.			
A. Walker.			
9. PENELOPE CLEYN Queen Mary II.	31	10	
Partridge.			
10. CLOUET Charles de Cosse, "Le	546	0	
beau Cosse." Knoedler.			
11. CLOUET Henri de Lorraine.	89	5	
Moyn.			
12. CLOUET The Duchesse de Guise.	115	10	
A. Walker.			
13. CLOUET King Henri II. Comtesse	157	10	
de Balsagne.			
14. CLOUET King Charles IX. Com-	152	5	
tesse de Balsagne.			
15. CLOUET King Louis XIII. A.	42	0	
Bennett.			
16. CLOUET A Lady, said to be	120	15	
Catherine de Cleves. Dr. Beets.			
17. CLOUET A Lady, said to be Ma-	162	15	
dame de Noirmontiers. A. Walker.			
18. CLOUET A Lady, said to be	52	10	
Marie de Guise. A. Walker.			
19. CLOUET Francois, Comte de la	52	10	
Rochefoucauld. Knoedler.			
20. ALEXANDER COOPER Richard	27	6	
Mayor, of Hursley, Hampshire.			
Tapp.			
21. ALEXANDER COOPER A Gentle-	65	2	
man, said to be Prince Maurice.			
Good.			
22. SAMUEL COOPER Edward Noel,	115	10	
Viscount Campden. Joubert.			
23. SAMUEL COOPER Miss Alice	63	0	
Fanshawe. A. Walker.			
24. SAMUEL COOPER King Charles	199	10	
II. Frost & Reed.			
25. SAMUEL COOPER James, Duke	735	0	
of Monmouth. Spink.			
26. SAMUEL COOPER Lady Town-	336	0	
shend. A. Walker.			
27. SAMUEL COOPER Admiral Blake.	147	0	
Spink.			
28. SAMUEL COOPER The Countess	78	15	
of Gainsborough. Tapp.			
29. SAMUEL COOPER King Charles	105	0	
II. Partridge.			
30. SAMUEL COOPER John Camp-	73	10	
bell, Earl of Loudoun. Partridge.			
31. SAMUEL COOPER John Fan-	57	15	
shawe, of Parsloes. Seal.			
32. SAMUEL COOPER Thomas Fair-	357	0	
fax. B. A. Spencer.			
33. SAMUEL COOPER John Cecel,	63	0	
4th Earl of Exeter. Partridge.			
34. SAMUEL COOPER Sir Henry	33	12	
Bedingfeld. Partridge.			
35. SAMUEL COOPER Self Portrait.	27	6	
Samuelson.			
36. SAMUEL COOPER William, Earl	73	10	
of Craven. Dawes.			
37. SAMUEL COOPER Louise de la	18	15	
Kerouaille, Duchess of Ports-			
mouth. A. Walker.			
38. SAMUEL COOPER King Charles	57	15	
II. Bennett.			
39. SAMUEL COOPER Anthony 2nd	35	14	
Earl of Shaftesbury. Spink.			
40. SAMUEL COOPER King Charles	46	4	
II. Nyburg.			
41. SAMUEL COOPER Robert, 4th	94	10	
Baron Brooke. Betts.			
42. SAMUEL COOPER Richard Crom-	12	12	
well. Partridge.			
43. SAMUEL COOPER Sir Thomas	31	10	
Rivers, Bart. Harvey.			

44. SAMUEL COOPER Frederick V.	57	15
Electoral Palatine. Dawes.		
45. SAMUEL COOPER Lodowicke	33	12
Muggleton. Fabius.		
46. SAMUEL COOPER Prince Rupert.	27	6
Partridge.		

SCHOOL OF SAMUEL COOPER

47. A Gentleman, said to be James,	21	0
7th Earl of Derby. Partridge.		
48. Oliver Cromwell. Frost & Reed.	94	10
49. LAWRENCE CROSSE John	57	15
Trenchard. French.		
50. LAWRENCE CROSSE Carrie,	63	0
Countess of Peterborough. Walker.		
51. LAWRENCE CROSSE Sir Robert	89	5
Walpole, K.G., the 1st Earl of		
Orford. Frost & Reed.		
52. LAWRENCE CROSSE Princess	42	0
Mary of Orange. French.		
53. LAWRENCE CROSSE Queen	36	15
Catherine of Braganza. Tapp.		
54. LAWRENCE CROSSE A Lady,	63	
said to be Jane, Countess of		
Northampton. Nyburg.		
55. LAWRENCE CROSSE A Gentle-	15	15
man, said to be Prince Rupert.		
Knoedler.		
56. NATHANIEL DIXON Frances,	42	0
daughter of Sir William Brooke.		
Seal.		
57. NATHANIEL DIXON Katherine,	5	5
Countess of Chesterfield. Knoedler.		
58. NATHANIEL DIXON Miss Mary	25	0
Dickinson. French.		
59. NATHANIEL DIXON A Gentle-	10	16
man, said to be Colonel Robert		
Liburne, M.P. Partridge.		
60. NATHANIEL DIXON Madame de	3	3
Montespan, as the Magdalen in		
the Desert. Raymond.		
61. NATHANIEL DIXON King James	27	6
II. Partridge.		
62. WILLIAM DOBSON Self Portrait.	21	0
Frank.		

DUTCH SCHOOL

63. Edward, 3rd Baron Stafford, and	18	18
Lady Stafford. Langdale.		
64. The Baron Sohier de Warmen-	94	10
huysen. Bennett.		
65. Baron Sohier de Warmenhuysen.	78	15
Good.		
66. Myneheer Poortermans. Tapp.	8	8
SIR A. VAN DYCK (After)		
67. William II, Prince of Orange.	7	7
Walker.		
68. JUSTUS VON EGMONT Francoise	8	8
de la Mothe-Houdancourt. Life-		
tree.		
69. MARIE JUSTE D'EGMONT. King	11	1
Louis XIV. Tapp.		

ENGLISH SCHOOL

70. A Lady, said to be Mary, Queen	6	6
of Scots. Julius.		
71. A Gentleman. Good.	27	6
72. Richard, Lord Coote. Partridge.	5	5
73. A Gentleman. Good.	42	0
74. Countess of Wharton. Pawsey	10	10
& Payne.		
75. King Charles II. Tapp.	12	12
76. Lucy, Countess of Carlisle. Walker.	11	11
77. Algernon Sidney. Pawsey & Payne.	7	7
78. John Bligh, 1st Earl of Darnley.	6	6
Pawsey & Payne.		
79. THOMAS FLATMAN Matthew	21	0
Skinner, Esq. Seal.		
80. THOMAS FLATMAN Sir Edward	18	18
Barkham. Partridge.		
81. THOMAS FLATMAN King Charles	8	8
II. Tapp.		
82. THOMAS FLATMAN John Wil-	29	8
mott, 2nd Earl of Rochester.		
Partridge.		

SCHOOL OF THOMAS FLATMAN

83. John Lowther, 1st Viscount Lons-	12	12
dale. Houston.		
84. A Gentleman. Phillips.	4	4
FLEMISH SCHOOL		
85. A Lady, said to be Marguerite	13	13
d'Orleans. Nyburg.		
86. Gaston Duc d'Orleans. Betts.	42	0
87. King Henry VIII. Partridge.	42	0
88. Anne of Austria. Lollinger.	5	5

89. Anne of Austria. Partridge.	23	2
90. Queen Mary II of England. Tapp.	7	7
91. Mademoiselle de Montpensier. Chance.	14	14
92. The Marquis de Lavardin. Seal.	27	6
93. Vicomte de Turenne. Partridge.	57	15
94. SIR BALTHAZAR GERBIER. Henry, Duke of Gloucester. Agnew.	16	16
95. JOHN GREENHILL. King Charles II. Partridge.	25	4
96. JOHN GREENHILL. Queen Cath- erine. Tapp.	14	14
97. LAWRENCE HILLIARD. A Gen- tleman. Joubert.	136	10
98. LAWRENCE HILLIARD. A Lady, said to be the Countess of Not- tingham. Nyburg.	89	5
99. THE ARMADA JEWEL. National Art Collection Fund	2835	0
100. NICHOLAS HILLIARD Mary Queen of Scots. Betts.	273	0
101. NICHOLAS HILLIARD Mademoi- selle de Sourdis. Betts.	168	0
102. NICHOLAS HILLIARD A Lady. said to be Catherine Charlotte de la Tremoille. Knoedler.	346	10
103. NICHOLAS HILLIARD Lady Hunsdon. Joubert.	252	0
104. NICHOLAS HILLIARD A Lady, said to be Madame de Montgom- ery. Knoedler.	23	2
105. NICHOLAS HILLIARD Queen Elizabeth, when young. Walker.	50	8
106. NICHOLAS HILLIARD Gabrielle D'Estrees. Betts.	162	15
107. NICHOLAS HILLIARD Lord Darn- ley. Gooden & Fox.	89	5
108. NICHOLAS HILLIARD Katherine, Countess of Huntingdon. French.	42	0
109. NICHOLAS HILLIARD Gabrielle D'Estrees. Julius.	21	0
110. NICHOLAS HILLIARD Lady Ara- bella Stuart. Partridge.	105	0
111. NICHOLAS HILLIARD Gabrielle D'Estrees. Partridge.	73	10
112. NICHOLAS HILLIARD William Lord Burghley. Betts.	115	10
113. NICHOLAS HILLIARD Portrait of a Lady, said to be Mary, Countess of Pembroke. Samuel- son.	16	16
114. NICHOLAS HILLIARD Anne, daughter of Sir Nicholas Carew. Harvey.	21	0
115. NICHOLAS HILLIARD A Lady, said to be Queen Marguerite de Valois. Houston.	23	2
116. NICHOLAS HILLIARD Lady Catherine Grey. French.	18	18
117. NICHOLAS HILLIARD Henry, Prince of Wales. Joubert.	105	0
118. NICHOLAS HILLIARD Mrs. Hol- land. Nyburg.	23	2
119. NICHOLAS HILLIARD Sir Thomas Radcliffe, K.G., Earl of Sussex. Banks.	126	
120. NICHOLAS HILLIARD A Lady, said to be Mary, Countess of Kent. Harris.	36	15
SCHOOL OF NICHOLAS HILLIARD		
121. Queen Elizabeth. Nachemsohn.	3	3
122. A Lady, said to be Madame de Brissac. Isaacs.	18	18
123. Walter Devereux, 1st Earl of Essex. Thomas.	15	15
124. Archbishop Edwin Sandys. Paw- sey & Payne.	54	12
HANS HOLBEIN the Younger		
125 Mrs. Margaret Pemberton. Duveen	6195	0
126. King Henry VIII. Smith.	525	0
SCHOOL OF HANS HOLBEIN the Younger		
127. Arnold Franz. Walker.	63	0
HANS HOLBEIN the Younger		
128. Sir Thomas More. Spink.	892	10
SCHOOL OF HANS HOLBEIN the Younger		
129. Nicholas Kratzer. Nyburg.	21	0
130. Henry, Lord Stafford. Knoedler.	29	8
131. King Henry VIII. Partridge	241	10
SCHOOL OF HANS HOLBEIN the Younger		
132. Charles, 1st Duke of Suffolk. Betts	68	5
133. Louise de Savoie. Comtesse D'Angouleme. Tapp.	21	0
134. Portrait of Thomas Howard, 4th Duke of Norfolk. Walker.	8	8
135. Charles, 1st Duke of Suffolk. Lade.	10	10
136. An Old Statesman, formerly known as Charles Brandon, Duke of Suffolk. Brockelhurst.	33	12
137. Thomas Cromwell. Walker.	23	2
138. JOHN HOSKINS Sir John May- nard, M.P. Knoedler.	241	10
139. JOHN HOSKINS Sir Charles Lucas of Colchester. Partridge.	273	0
140. JOHN HOSKINS Anthony Ashley Cooper. Joubert.	283	10
141. JOHN HOSKINS Earl of Callendar. Seal.	89	5
142. JOHN HOSKINS A Lady. Martin	115	10
143. JOHN HOSKINS Mrs. Mary Davis, Moll Davis. Nachemsohn.	10	10
144. JOHN HOSKINS A Lady, said to be Helen, Countess of Tarras. Walker.	63	0
145. JOHN HOSKINS, King Charles I and Queen Henrietta Maria. French.	651	0
146. JOHN HOSKINS A Gentleman. Joubert.	430	10
147. JOHN HOSKINS A Gentleman. Partridge.	78	10
148. JOHN HOSKINS Heneage Finch, Earl of Nottingham. Knoedler.	17	11
149. JOHN HOSKINS Queen Henrietta Maria. French.	25	6
150. JOHN HOSKINS Sir George Went- worth. Wimperis.	72	0
151. JOHN HOSKINS Lord Herbert of Cherbury. Dawes.	115	18
152. JOHN HOSKINS, JR. James Fitz- James, Duke of Berwick. Nyburg.	116	8
153. CORNELIS JONSON Margaret Lemon. Raymont.	28	8
154. CORNELIS JONSON A Lady. Walker.	21	0
SCHOOL OF JONSON		
155. A Lady. Ford.	17	12
156. A Lady. Spink.	21	0
157. Valentine Greatrakes, Esq. Dawes. Dawes.	1	4
SCHOOL OF LELY		
158. A Gentleman. Lifetree.	1	13
159. ANTOINE MATHIEU Madame de Maintenon. Favins.	1	0
160. PIERRE MIGNARD Madame de Combalet. Duveen.	1	5

IN MORGAN MINIATURES SALE AT CHRISTIE'S

161. SIR ANTONIO MOR Roger As- 15 15
cham, Gould.
162. JEAN NOCRET Madame de Monte- 23 2
span, Walker.
163. JEAN NOCRET Ninon de l'Enclos. 13 13
Duveen.
164. ISAAC OLIVER A Nobleman, said 651 0
to be King Philip II of Spain.
Stockholm Museum.
165. ISAAC OLIVER King James VI of 220 10
Scotland and I of England. Frost
& Reed.
166. ISAAC OLIVER Anne of Denmark. 294 0
Andrup.
167. ISAAC OLIVER Henry, Prince of 483 0
Wales. Spink.
168. ISAAC OLIVER Rhys Griffiths, 33 12
Esq. Knoedler.
169. ISAAC OLIVER A French Noble- 44 2
man. Joubert.
170. ISAAC OLIVER Robert Devereux, 105 0
Earl of Essex. Nyburg.
171. ISAAC OLIVER A Gentleman, said 68 5
to be Robert, Earl of Essex. Joubert.
172. ISAAC OLIVER A Gentleman, said 84 0
to be Sir Philip Sidney. Betts.
173. ISAAC OLIVER A Nobleman, 294 0
said to be the first Lord Brooke.
Knoedler.
174. ISAAC OLIVER Robert, Earl of 44 2
Essex. Favins.
175. ISAAC OLIVER A Gentleman. 6 6
Rosenau.
176. ISAAC OLIVER Robert Devereux, 54 12
Earl of Essex. Goldschmidt.
177. ISAAC OLIVER Robert, Earl of 84 0
Essex. Ford.
178. ISAAC OLIVER A Lady, formerly 31 10
called Queen Anne of Denmark.
Betts.
179. ISAAC OLIVER A Lady, said to 63 0
be Lady Arabella Stuart. Daves.
180. ISAAC OLIVER Frances, Countess 42 0
of Essex. Walker.
181. ISAAC OLIVER A Gentleman, a 68 5
member of the Fanshawe family.
Partridge.
182. ISAAC OLIVER A Lady, said to 25 4
be Lady Arabella Stuart. Harvey.
183. PETER OLIVER A Lady. French. 73 10
184. PETER OLIVER Robert Carr, Earl 27 6
of Somerset. Knoedler.
185. PETER OLIVER King Charles I, 241 10
as a young man. Law.
186. PETER OLIVER The Mystic Mar- 63 0
riage of Saint Catherine. Morshead.
187. PETER OLIVER King Charles I, 8 8
as a young man. Partridge.
188. PETER OLIVER Frederick V, 44 2
Electoral Palatine. Knoedler.
189. PETER OLIVER George Calvert, 178 10
Earl of Baltimore. French.
190. PETER OLIVER A General. 6 6
Favins.
191. PETER OLIVER A Gentleman. 29 8
Good.
192. PETER OLIVER A Gentleman, 9 9
said to be Robert Bertie. Houston.
193. PETER OLIVER Robert Devereux, 27 6
Earl of Essex. Thomas.
194. A Lady. Ford. 8 8
195. Lord Efigingham, K.G. Ford. 10 10

SECOND DAY'S SALE

196. King Charles I. (Needlework). 78 15
Ford.
197. SIMON PASSE A Gold Medallion. 54 12
(Queen Elizabeth). Spink.
198. SIMON PASSE A Gold Medallion. 27 6
(Frederick VI). Knoedler.
199. SIMON PASSE, A Gold Medallion. 65 2
(King James I). Ford.
200. SIMON PASSE A Gold Medallion. 28 7
(King James I). Joubert.
201. SIMON PASSE A Gold Medallion. 54 12
(Princess Maria of Austria).
Gaufrin.
202. SIMON PASSE A Gold Medallion. 46 4
(King Charles I). Joubert.
203. SIMON PASSE A Silver Medallion. 42 0
(King James I, Queen Anne and
Prince Charles). Andrup.
204. JEAN PETITOT Comtesse de 15 15
Feuquieres. French.
205. JEAN PETITOT Anne of Austria, 11 11
Queen of King Louis XIII. Mar-
tin.
206. JOHN PETITOT Philippe, Duc 39 18
d'Orleans. Nader.
207. JEAN PETITOT Madame de Monte- 56 14
span. Nyburg.
208. JEAN PETITOT Mary, Duchess of 14 14
Richmond and Lennox. Schidloff.
209. JEAN PETITOT Arthur, Earl of 44 2
Essex. Schidloff.
210. JEAN PETITOT Anne of Austria, 65 2
Queen of Louis XIII. Spink.
211. JEAN PETITOT Mary, Duchess of 735 0
Richmond and Lennox. Gaufrin.
212. JEAN LOUIS PETITOT J. B. Mo- 48 6
liere. Nader.
213. JEAN LOUIS PETITOT Duc de 58 16
Bourgoigne. Martinet.
214. JEAN LOUIS PETITOT. Self Por- 29 8
trait. Phillips.
215. JEAN LOUIS PETITOT Comte de 71 8
Grignan. Nader.
216. JEAN LOUIS PETITOT A Royal 35 14
Prince. Walker.
217. ETIENNE PICART Gaston de 12 12
Foix, Duc de Candale. Good.
218. FRANCOIS POURBUS Henry IV, 71 8
King of France and Navarre.
Spink.
219. FRANCOIS POURBUS Anne of 39 18
Austria. Spero.
220. FRANCOIS POURBUS King Louis 99 15
XIII. Good.
221. FRANCOIS POURBUS George 13 13
Montaigne, Bishop of Lincoln.
Goldschmidt.
222. P. PRIEUR King Charles II. 31 10
Partridge.
223. P. PRIEUR King Charles I. Frost 99 15
& Reed.
224. GUILAUME RICHARDIERE 86 2
Henry III investing the Duc de
Nevers with the Collar of the Saint
Esprit. Dale.
225. LUDGER TOM RING A Gentle- 37 16
man and Portrait of a Lady. Spink.
226. MRS. ROSSE (or ROSE) King 25 4
Charles I, three gentlemen and
two ladies. Partridge.



At Left: No. 248
"MRS.
PARSONS"
and
At Right: No. 247
"KING GEORGE
IV WHEN
PRINCE OF
WALES"
By RICHARD
COSWAY, R. A.



227. MRS. ROSSE (or ROSE) William 21 0
Cavendish, 4th Earl of Devon-
shire. K.G. Smith.
228. SIMON RENARD DE SAINT 10 10
ANDRE King Louis XIV. Par-
tridge.
229. PIERRE PAUL SEVIN. King Louis 27 6
XIV. Martin.
230. JOHN SHUTE A Lady, said to be 399 0
the Infanta of Portugal. Martin.
231. MATTHEW SNELLING. King 71 8
Charles II. Spink.
232. PAUL VAN SOMER King James I. 33 12
Gooden & Fox.
- SPANISH SCHOOL
233. Emperor Charles VI. Martin. 33 12
234. HENRI STRESOR or ANNE 35 14
MARIE RENEE STRESOR. Marie
Olier. French.
235. LAVINIA TEERLINC. A Lady. 525 0
Dr. Beets.
236. LAVINIA TEERLINC Queen Eliza- 567 0
beth. Dr. Beets.
- UNKNOWN ARTIST
237. A Gentleman and a Lady. Wyman. 10 10
- UNKNOWN ARTIST
238. Heer Van Cromghysen. Chance 56 14
239. PHILIPPE VIGNON King Louis 31 10
XIV. Spink.
240. ROBERT VOUQUER J. B. Colbert. 44 2
Spink.

MINIATURES BY BRITISH ARTISTS FROM 1700 ONWARDS

241. JOHN BOGLE Commodore George 89 5
Johnstone. Seal.
242. ADAM BUCK A Lady. Walker. 33 10
243. SAMUEL COLLINS Princess 48 6
Amelia. Seal.
244. JOHN COMERFORD A Gentle- 22 1
man, said to be Sir Edward Bel-
lew. Martin.
245. MARIA COSWAY A Lady. Martin. 84 0
246. MARIA COSWAY A Lady. Paw- 63 0
sey & Payne.
247. RICHARD COSWAY, R.A. King 462 0
George IV. Frost & Reed.
248. RICHARD COSWAY, R.A. Mrs. 892 10
Parsons, nee Huff. Frost & Reed.
249. RICHARD COSWAY, R.A. Ma- 672 0
dame du Barry. Davis.
250. RICHARD COSWAY, R.A. King 58 16
George IV. Partridge.
251. RICHARD COSWAY, R.A. Fred- 65 2
erick, Duke of York. Walker.
252. RICHARD COSWAY, R.A. Princess 96 12
Frederica of Prussia. Partridge.
253. RICHARD COSWAY, R.A. Edward, 54 12
Duke of Kent. Partridge.
254. RICHARD COSWAY, R.A. Lady 336 0
Elizabeth Foster. Davis.
255. RICHARD COSWAY, R.A. 252 0
Countess of Eglinton. Martin.
256. RICHARD COSWAY, R.A. A 189 0
Lady. Frost & Reed.
257. RICHARD COSWAY, R.A. King 152 5
George IV. Nyburg.
258. RICHARD COSWAY, R.A. Mrs. 37 16
"Perdita" Robinson. Walker.
259. RICHARD COSWAY, R.A. Queen 157 10
Charlotte. Nyburg.
260. RICHARD COSWAY, R.A. King 178 10
George IV. Goldschmidt.
261. RICHARD COSWAY, R.A. Augus- 75 12
tus Frederick, Duke of Sussex.
Partridge.
262. RICHARD COSWAY, R.A. Lady 86 2
Augusta Murray. Partridge.
263. RICHARD COSWAY, R.A. Miss 189 0
Boswell Preston. Guerault.
264. RICHARD COSWAY, R.A. The 42 0
Right Eye of Mrs. Fitzherbert.
Abbey.
265. RICHARD COSWAY, R.A. Prin- 81 18
cess Charlotte Augusta of Wales,
when young. Julius.
266. RICHARD COSWAY, R.A. King 75 12
George IV. French.
267. RICHARD COSWAY, R.A. Mrs. 35 14
Fitzherbert. Partridge.
268. RICHARD COSWAY, R.A. Prince 54 12
Leopold. Nyburg.
269. RICHARD COSWAY, R.A. Hon. 105 0
Mrs. Brownlow North. Walker.
270. RICHARD COSWAY, R.A. Bar- 173 5
oness Willoughby de Eresby.
Phillips.
271. RICHARD COSWAY, R.A. A Lady. 31 10
Walker.
272. RICHARD COSWAY, R.A. Count- 220 10
ess Spencer. Nyburg.
273. RICHARD COSWAY, R.A. Jane, 173 5
Duchess of Gordon. Law.
274. RICHARD COSWAY, R.A. Mrs. 29 8
Nixon. Walker.
275. RICHARD COSWAY, R.A. Georgi- 157 0
anna, Duchess of Devonshire.
Walker.

276. RICHARD COSWAY, R.A. Self 31 10
Portrait. Julius.
277. RICHARD COSWAY, R.A. Miss 33 12
Elizabeth Farren. Partridge.
278. RICHARD COSWAY, R.A. A Gen- 54 12
tleman. Spink.
279. RICHARD COSWAY, R.A. Mrs. 37 16
Hannah Cowley. Black & David-
son.
280. RICHARD COSWAY, R.A. Mary 173 5
Amelia, Countess of Salisbury.
Floorsheim.
281. RICHARD COSWAY, R.A. An 63 0
Officer. Partridge.
282. RICHARD COSWAY, R.A. An- 44 2
drew Stuart, M. P. Longman and
Shonglithan.
283. RICHARD COSWAY, R.A. Vis- 147 0
countess Duncannon. Walker.
284. RICHARD COSWAY, R.A. Count- 157 10
ess of Abingdon. S. J. Phillips.
285. RICHARD COSWAY, R.A. Lady 25 4
Hamilton. French.
286. RICHARD COSWAY, R.A. Henry 31 10
Prince Lubomirski. Cooling.
287. RICHARD COSWAY, R.A. Mrs. 33 12
St. Aubin. Mrs. Harmsworth.
288. RICHARD COSWAY, R.A. Lord 14 14
Stowell. Tapp.
289. RICHARD COSWAY, R.A. Hon. 31 10
Mrs. Dawson Damer. Digby.
290. RICHARD COSWAY, R.A. A Lady, 71 8
said to be a Lady Sinclair. Walker.
291. RICHARD COSWAY, R.A. Sir 42 0
Walter Scott, Bart. Sawyer.
292. RICHARD COSWAY, R.A. Sir Wil- 25 4
liam Twysden. F. Partridge.
293. RICHARD COSWAY, R.A. Lord 84 0
Stanley. S. J. Phillips.
294. RICHARD COSWAY, R.A. A Lady. 48 6
Martin.
295. RICHARD COSWAY, R.A. Miss 131 5
Jane Cavardine. S. J. Phillips.
296. RICHARD COSWAY, R.A. Lady 35 14
and Child. Walker.
297. RICHARD COSWAY, R.A. A Lady. 33 12
Cooling.
298. RICHARD COSWAY, R.A. Hon. 25 4
Mrs. Dawson Damer. Samuelson.
299. RICHARD COSWAY, R.A. Lady 35 14
Berwick. Spink.
300. RICHARD COSWAY, R.A. Lady 35 14
Jane Gore. Walker.
301. RICHARD COSWAY, R.A. A Lady. 81 18
Seal.
302. RICHARD COSWAY, R.A. A Lady, 60 18
said to be Lady Eleanor Butler.
Walker.
- SCHOOL OF COSWAY
303. A Lady. Black. 29 8
304. PENELOPE COTES. A Lady. 21 0
Lifetree.
305. SAMUEL COTES A Lady, said to 33 12
be Miss Brougham. R. Davis.
306. ELIZABETH DAWSE Self Portrait. 22 1
Partridge.
307. JOHN DONALDSON Mrs. Wal- 29 8
rand. Black & Davidson.
308. JOHN DONALDSON. Mrs. Sid- 60 18
dons. Walker.
309. JOHN DONALDSON A Lady. Tapp 25 4
310. JOHN DONALDSON Miss Farren. 33 12
French.
311. HENRY ELDRIDGE, A.R.A. Dr. 52 10
Messenger Monsey. Julius.
312. GEORGE ENGLEHEART A Lady. 367 10
Martin.
313. GEORGE ENGLEHEART Miss 157 10
Anges Berry. S. J. Phillips.
314. GEORGE ENGLEHEART. Miss 126 0
Mary Berry. French.
315. GEORGE ENGLEHEART A Lady 44 2
said to be Lady Caroline Baillie-
Hamilton. Nyburg.
316. GEORGE ENGLEHEART Coun- 147 0
tess of Erne. Pawsey & Payne.
317. GEORGE ENGLEHEART Miss 39 18
Neucom. Walker.
318. GEORGE ENGLEHEART Sir 50 8
John Hope. Vicars.
319. GEORGE ENGLEHEART Mrs. 73 10
Pigot. P. M. Turner.
320. GEORGE ENGLEHEART Por- 99 15
trait of the Hon. Mrs. Francis
Needham. P. M. Turner.
321. GEORGE ENGLEHEART Mrs. 86 2
Vernon. P. M. Turner.
322. GEORGE ENGLEHEART Miss 56 14
Sainthill. M. Wilson.
323. GEORGE ENGLEHEART Miss 44 2
Charlotte Walpole. Spink.
324. GEORGE ENGLEHEART Admiral 110 5
Lord Rodney, K.B. Partridge.
325. GEORGE ENGLEHEART Miss 65 2
Sophy Gwyn. Gomis.
326. GEORGE ENGLEHEART Mrs. 75 12
Kensmith. Walker.
327. GEORGE ENGLEHEART Mrs. 75 12
"Perdita" Robinson. Davies.

328. GEORGE ENGLEHEART Lady 60 18
Charles Murray Aynsley. Partridge.
329. GEORGE ENGLEHEART Lady 23 2
Walpole. Houston.
330. GEORGE ENGLEHEART A Lady. 126 0
Vicars.
331. GEORGE ENGLEHEART Lady 22 1
Elizabeth Foster. Vicars.
332. GEORGE ENGLEHEART Lady 48 6
Cotton. Gomis.
333. J. C. D. ENGLEHEART A Lady. 336 0
Capt. Phillips.
334. ENGLISH SCHOOL Lady Por- 23 2
chester. Partridge.
335. ENGLISH SCHOOL Mrs. Abing- 19 10
ton. Walker.
336. ENGLISH SCHOOL A Gentle- 28 7
man. Smith.
337. ENGLISH SCHOOL Mrs. Swin- 27 6
burne. Nyburg.
338. ENGLISH SCHOOL A Lady and 31 10
Child. Nyburg.
339. ENGLISH SCHOOL Lord Byron. 73 10
French.
340. C. FORD (of Bath) Miss Harriet 54 12
Mellon. Partridge.
341. WILLIAM FOY Washington Iru- 37 16
ing. French.
342. JOSEPH GOUPY King George 65 2
III. Walker.
343. WILLIAM GRIMALDI A Boy. 14 14
Blumenthal.
344. WILLIAM GRIMALDI A Boy. 31 10
Phillips.
345. JOHN HAZLITT A Lady be- 27 6
lieved to be Miss Hazlitt. Nyburg.
346. JAMES HOLMES A Lady. Par- 8 8
tridge.
347. JAMES HOLMES Horatia Nelson. 31 10
Spink.
348. HOPPNER Charlotte, Countess of 15 15
Euston. French.
349. OZIAS HUMPHRY, R.A. Lady 147 0
Bellingham. Harvey.
350. OZIAS HUMPHRY, R.A. Thomas 44 2
Sackville, 1st Earl of Dorset. Par-
tridge.
351. OZIAS HUMPHRY, R.A. Robert 31 10
Sackville, 2nd Earl of Dorset. Mar-
tin.
352. OZIAS HUMPHRY, R.A. Lady 8 8
Margaret Howard. Partridge.
353. OZIAS HUMPHRY, R.A. Richard, 29 8
3rd Earl of Dorset. Seal.
354. OZIAS HUMPHRY, R.A. Lady 29 8
Anne Clifford. Huggins.
355. OZIAS HUMPHRY, R.A. Mary 27 6
Curzon. Seal.
356. OZIAS HUMPHRY, R.A. Sir Na- 10 16
thaniel Curzon, Bart. Partridge.
357. OZIAS HUMPHRY, R.A. Sir 11 11
George Curzon. Seal.
358. OZIAS HUMPHRY, R.A. Anne 15 15
Brett. Martin.
359. OZIAS HUMPHRY, R.A. Lady 31 10
Frances Cranfield. French.
360. OZIAS HUMPHRY, R.A. Lionel, 10 10
3rd and Last Earl of Middlesex.
Cooling.
361. OZIAS HUMPHRY, R.A. Miss 15 15
Elizabeth Bagot. Partridge.
362. OZIAS HUMPHRY, R.A. Lionel, 27 6
1st Duke of Dorset, K.G. Par-
tridge.
363. OZIAS HUMPHRY, R.A. Richard, 35 14
5th Earl of Dorset. French.
364. OZIAS HUMPHRY, R.A. John, 48 6
3rd Duke of Dorset. Spink.
365. OZIAS HUMPHRY, R.A. Mary, 11 11
Countess of Dorset. French.
366. OZIAS HUMPHRY, R.A. Charles, 37 16
Earl of Middlesex. French.
367. OZIAS HUMPHRY, R.A. Charles, 35 14
6th Earl of Dorset, K.G. Seal.
368. OZIAS HUMPHRY, R.A. Mary 16 16
Sackville. Partridge.
369. OZIAS HUMPHRY, R.A. Charles, 44 2
2nd Duke of Dorset, K.G. Par-
tridge.
370. OZIAS HUMPHRY, R.A. Mary 54 12
Wilkes. Davis.
371. OZIAS HUMPHRY, R.A. Charles, 57 15
3rd Duke of Richmond and Len-
nox. Martin.
372. OZIAS HUMPHRY, R.A. Lady 29 8
Louisa Lennox. Gooden & Fox.
373. OZIAS HUMPHRY, R.A. Lady 44 2
Sarah Lennox. Gooden & Fox.
374. P. JEAN Jane Chesshyre. Par- 65 2
tridge.
375. P. JEAN A Gentleman. Partridge. 33 12
376. P. JEAN A Lady. Martin. 32 11
377. GEORGE LANCE Bouquet of 33 13
Flowers. S. J. Phillips.
378. SIR T. LAWRENCE, P.R.A. Miss 21 0
Adderley. Walker.
379. BERNARD LENS John Churchill, 31 10
1st Duke of Marlborough. Par-
tridge.

380. BERNARD LENS Sarah, Duchess 21 0
of Marlborough. Martin.
381. BERNARD LENS A Gentleman 22 1
said to be Sir Roger Mostyn. Da-
vis.
382. BERNARD LENS A Gentleman 12 12
said to be John Bligh. Partridge.
383. BERNARD LENS Mary, Queen of 31 10
Scots. Gooden & Fox.
384. BERNARD LENS King Charles II 52 10
when young. Spero.
385. BERNARD LENS King James II. 86 2
Partridge.
386. BERNARD LENS Mary, daughter 81 18
of Alfonso, Duke of Modena.
Spink.
387. MARGARET, COUNTESS OF 11 11
LUCAN Miss Sarah Sophia Banks.
Partridge.
388. DANIEL MACLISE, R.A. James 42 0
Henry Leigh Hunt. French.
389. DANIEL MACLISE, R.A. William 42 0
Makepeace Thackeray. French.
390. ANNE MEE Two Ladies. Par- 29 8
tridge.
391. ANNE MEE Mrs. Stuart, nee Ster- 6 6
ling. Raymond.

THIRD DAY'S SALE

392. SIR WILLIAM NEWTON A Lady. 16 16
Guerault.
393. ANDREW PLIMER Self Portrait. 54 12
Partridge.
394. ANDREW PLIMER Adela Plimer. 33 12
Capt. Phillips.
395. ANDREW PLIMER Georgiana, 84 0
Duchess of Devonshire. Gooden
& Fox.
396. ANDREW PLIMER Rebecca, Lady 257 5
Northwick. Duveen.
397. ANDREW PLIMER Rebecca, Lady 420 0
Northwick. Martin.
398. ANDREW PLIMER Hon. Anne 294 0
Rushout. Duveen.
399. ANDREW PLIMER Hon. Harriet 234 0
Rushout. Duveen.
400. ANDREW PLIMER Hon. Eliza- 315 0
Partridge.
401. ANDREW PLIMER Selina Plimer. 29 8
French.
402. ANDREW PLIMER Miss Eliza- 168 0
beth Cooke. Duveen.
403. ANDREW PLIMER Georgiana, 50 8
Duchess of Devonshire. Partridge.
404. ANDREW PLIMER Two Sisters. 199 10
Partridge.
405. ANDREW PLIMER Miss Harriet 75 12
Forbes. Spink.
406. ANDREW PLIMER Mrs. Granville 63 0
Penn. Minto Wilson.
407. ANDREW PLIMER Mrs. Deedes. 71 8
Walker.
408. ANDREW PLIMER Mrs. Colyear- 99 15
Baskins. Minto Wilson.
409. ANDREW PLIMER Gordon Forbes, 48 6
Esq. Walker.
410. ANDREW PLIMER A Lady, a 52 10
member of the Grosvenor Fam-
ily. Walker.
411. ANDREW PLIMER A Lady. Par- 44 2
tridge.
412. ANDREW PLIMER Miss Louisa 81 18
Hanway. Partridge.
413. ANDREW PLIMER A Lady, said 162 15
to be Miss Martha Free. Walker.
414. ANDREW PLIMER Miss Mary 46 4
Holt Bracebridge. Knoedler.
415. ANDREW PLIMER A Lady, for- 63 0
merly known as Catherine, Coun-
tess of Bessborough. Martin.
416. ANDREW PLIMER Mrs. Hannay. 123 0
Partridge.
417. ANDREW PLIMER A Lady. 42 0
Agent.
418. ANDREW PLIMER Double Por- 54 12
trait of a Lady and a Gentleman.
Davis.
419. ANDREW PLIMER Henry, Lord 37 16
Porchester. Walker.
420. ANDREW PLIMER A Lady. Ny- 46 4
burg.
421. ANDREW PLIMER Miss Ricketts. 39 18
Gooden & Fox.
422. ANDREW PLIMER Miss Wilhel- 31 10
mina C. Leventhorp. Knoedler.
423. NATHANIEL PLIMER Mrs. Na- 42 0
thaniel Bayley. Blumenthal.
424. NATHANIEL PLIMER Miss Geor- 68 5
gina Plimer. French.
425. NATHANIEL PLIMER Sir Joseph 35 14
Copley. Walker.
426. NATHANIEL PLIMER A Lady. 21 0
Knoedler.
427. NATHANIEL PLIMER Miss Mary 16 16
Plimer. Nyburg.
428. RAE BURN A Lady, said to be 56 14
Mary Jarvis. Walker.
429. FRANCES REYNOLDS Cupid as 14 14
a Link Boy, and the Strawberry
Girl, a pair. Spink.
430. SIR WILLIAM ROSS, R.A. Vic- 23 2
toria, Duchess of Kent. Gooden
& Fox.
431. DANTE GABRIEL ROSSETTI 65 2
(after) Mrs. Rossetti. Mitchell.
432. JOSEPH SAUNDERS A Lady. 21 0
Partridge.
433. JOSEPH SAUNDERS A Lady. 21 0
Partridge.
434. JOSEPH SAUNDERS A Lady. 31 10
Agnew.
435. SAMUEL SHELLEY A Lady and 168 0
Two Children. Walker.
436. SAMUEL SHELLEY Mrs. De- 42 0
laney. Spink.
437. SAMUEL SHELLEY Charlotte 68 5
and Barbara Gunning. Partridge.
438. SAMUEL SHELLEY David Stew- 44 2
art, 6th Earl of Buchan. Moyne.
439. SAMUEL SHELLEY Master and 39 18
Miss Thomson. Partridge.
440. SAMUEL SHELLEY Georgiana, 47 5
Duchess of Devonshire. Spencer.
441. SAMUEL SHELLEY A Lady. Par- 50 5
tridge.
442. JOHN SMART Sir Charles Oak- 600 0
ley, Bart. Martin.
443. JOHN SMART Lady Oakeley. 567 0
Martin.
444. JOHN SMART Dr. Anderson. 81 18
Chance.

(Continued on page 6)

CATALOGUE OF PRICES AND BUYERS OF THE

(Continued from Page 5)

445. JOHN SMART A Lady. Partridge. 231 0
 446. JOHN SMART A Lady. Davis 173 5
 447. JOHN SMART A Lady. Partridge. 136 10
 448. SIR ROBERT STRANGE Prince Charles Edward Stuart. Spink.
 449. LEWIS VASLET Emilia Mary. 46 4
 Duchess of Leinster. French.
 450. BENJAMIN WEST, P.R.A. Richard Randall. Esq. Partridge. 16 10
 451. WILLIAM WOOD A Gentleman and His Wife—a pair. Miss Adam. 18 12
 452. WILLIAM WOOD A Lady. Partridge. 25 4
 453. JOHN WRIGHT Mrs. Sotherton. 42 0
 Partridge.
 454. PRISCILLA WRIGHT A Gentleman, said to be Sir Charles Nicolas Lavos. Nyburg. 33 12
 455. PRISCILLA WRIGHT A Lady. 29 8
 said to be Lady Lavos. Rosenau.

MINIATURES BY FOREIGN ARTISTS FROM 1700 ONWARDS

456. BENJAMIN ARLAUD John Campbell, 2nd Duke of Argyll and Duke of Greenwich. Knoedler.
 457. BENJAMIN ARLAUD Field-Marshal George Wade, M.P. Partridge.
 458. BENJAMIN ARLAUD Lionel, Duke of Dorset. Spink.
 459. ANTONIO ALESSANDRIA A Lady. Goldschmidt.
 460. J. F. BARROIS Madame Hennett. Nachemsohn.
 461. P. A. BAUDOUIN Annette and Lubin. Digby.
 462. RODOLPHE BELL Madame de Thullier, Marquise de Coigny. Hubert.
 463. RODOLPHE BELL Comtesse St. Romain. Ben Simon.
 464. HENRI BENNER Grand Duchess Katharina Paulowna. Walker.
 465. LOUIS NICOLAS VAN BLARENBERGHE Promenade in the Park. Ellis & Smith.
 466. LOUIS NICOLAS VAN BLARENBERGHE Village Festival. Weyer.
 467. LOUIS NICOLAS VAN BLARENBERGHE Avenue to a Great Palace. Ellis & Smith.
 468. LOUIS NICOLAS VAN BLARENBERGHE Pleasures of the Country. Spink.
 469. LOUIS NICOLAS VAN BLARENBERGHE Arrival of King Louis XV at Chantilly. Chance.
 470. LOUIS NICOLAS VAN BLARENBERGHE Visit to the Fountain. Chance.
 471. LOUIS NICOLAS VAN BLARENBERGHE Game of Boules. Nader.
 472. LOUIS LEOPOLD BOILLY The Comtesse de la Tour du Pin. Schidloff.
 473. FRANCOIS BOUCHER Mother and Her Children. Spink.
 474. Mlle. BOUILLARD A Lady. Partridge.
 475. ALBERT DE BUISSAISON King Louis XVI. Nyburg.
 476. FRANCOIS CAMPANA Marquise du Chatelet. Knoedler.
 477. FRANCOIS CAMPANA Emperor Francis the First and the Empress Maria Theresa of Austria, a pair. Chesterman.
 478. FRANCOIS CAMPANA Madame Laguerre. A. G. Walker.
 479. FRANCOIS CAMPANA Madame Laguerre. Nyburg.
 480. FRANCOIS CAMPANA Queen Marie Antoinette. Ben Simon.
 481. FRANCOIS CAMPANA Princesse de Lamballe. Ben Simon.
 482. MARIE GABRIELLE CAPET Madame Saint Huberty. S. H. Harris.
 483. C. GARRIOT Marquise de Villette. Nyburg.
 484. JACQUES CHARLIER Venus Disarming Cupid. F. Partridge.
 485. JACQUES CHARLIER A Lady, said to be the Comtesse de Provence, nee Marie Josephine of Savoy. Schidloff.
 486. JACQUES CHARLIER The Bath. Goldschmidt.
 487. LOUIS CHERON Voltaire. Vaz Dias.
 488. WILHELM CHODOWIECKI King Stanislaus of Poland. F. Partridge.
 489. MARIE COURTOIS A Lady. Walker.
 490. CHARLES HENRI DESFOSES. Queen Marie Antoinette. Blumen-thal.
 491. ADELE CHAVASSIEU D'HAUDEBERT Duchesse de Berri. Harman.
 492. GUSTAVE A. Z. DIEZ Antoinette Grisely. Floerstein.
 493. FRANCOIS HUBERT DROUAI 54 12
 Duc de Berry. Spink.
 494. FRANCOIS HUBERT DROUAI 141 15
 Comte D'Artois. Capt. Phillips.
 495. AUGUSTIN DUBOURG A Lady. 27 6
 and Son. Schidloff.
 496. AUGUSTIN DUBOURG A Lady. 44 2
 and Daughter. Schidloff.
 497. HONORE DUBOIS Prince Talleyrand. Orloffski.
 498. JEAN BAPTISTE JOSEPH DUCHESNE Duchesse de Berri. Harman.
 499. FRANCOIS DUMONT, OR TONY DUMONT Queen Marie Antoinette. Walker.
 500. FRANCOIS DUMONT, OR TONY DUMONT Vicomte D'Arincourt, and his son. Ben Simon.
 501. FRANCOIS DUMONT, OR TONY DUMONT A Lady, said to be the Vicomtesse d'Arincourt. French.
 502. FRANCOIS DUMONT, OR TONY DUMONT A Lady. Guerault.



Nos. 442 and 443
 "SIR CHARLES AND
 LADY OAKELEY"
 By JOHN SMART



503. FRANCOIS DUMONT, OR TONY DUMONT Madame de Saint Haon. Faberge.
 504. FRANCOIS DUMONT, OR TONY DUMONT, Mademoiselle de Bethsay. Seal.
 505. FRANCOIS DUMONT, OR TONY DUMONT A Lady. Spink.
 506. FRANCOIS DUMONT, OR TONY DUMONT Madame Elizabeth. Nyburg.
 507. FRANCOIS DUMONT, OR TONY DUMONT A Lady. Wildenstein.
 508. FRANCOIS DUMONT, OR TONY DUMONT Princesse Sophie. Wildenstein.
 509. FRANCOIS DUMONT, OR TONY DUMONT Jean Pierre Pagin. Hirschland.
 510. FRANCOIS DUMONT, OR TONY DUMONT Queen Marie Antoinette. F. Partridge.
 511. FRANCOIS DUMONT, OR TONY DUMONT Mademoiselle Pagin. Wildenstein.
 512. FRANCOIS DUMONT, OR TONY DUMONT Mademoiselle Mars. Agnew.
 513. FRANCOIS DUMONT, OR TONY DUMONT Princesse de Lamballe. Mrs. Eyre.
 514. FRANCOIS DUMONT, OR TONY DUMONT Madame Saint-Huberty. Davis.
 515. FRANCOIS DUMONT, OR TONY DUMONT A Gentleman. Gauffin.
 516. FRANCOIS DUMONT, OR TONY DUMONT Mademoiselle Maillard. Ben Simon.
 517. JACQUES PHILIPPE FERRAND 23 2
 Ninon de L'Enclos. Partridge.
 518. JEAN HONORE FRAGONARD 131 5
 A Girl. Phillips.
 519. JEAN HONORE FRAGONARD 115 10
 A Boy. Spink.
 520. JEAN HONORE FRAGONARD 126
 A Boy. Partridge.
 521. JEAN HONORE FRAGONARD 189
 The Artist's Son. Jubin.
 522. JEAN HONORE FRAGONARD 84 0
 A Boy, said to be Joseph Augustino. Knoedler.
 523. JEAN HONORE FRAGONARD 168
 A Boy. Phillips.
 524. JEAN HONORE FRAGONARD 141 15
 A Girl, said to be the Artist's daughter. Walker.
 525. JEAN HONORE FRAGONARD 178 10
 A Girl. Bacru.
 526. JEAN HONORE FRAGONARD 157 10
 A Boy. Partridge.
 527. JEAN HONORE FRAGONARD 89 5
 The Swing. Partridge.
 528. JEAN HONORE FRAGONARD 89 5
 Porphyre Fragonard. Nyburg.
 529. JEAN HONORE FRAGONARD 31 10
 A Girl. Digby.
 530. JEAN HONORE FRAGONARD 346 10
 A Girl. Martinet.
 531. FRIEDRICH HEINRICH FUGER 120 15
 Madame Rousbaeck. Schidloff.
 532. FRIEDRICH HEINRICH FUGER 6 16
 (AFTER) The Three Countesses Thun-Hohenstein. Jubin.
 533. AUGUSTE GARNERAY Baron-ess Dachenhausen. Jubin.
 534. GERMAN SCHOOL A Young Nobleman. Nott.
 535. SOFIA GIORDANO A Lady, said to be La Comtesse de Bartillat. Nyburg.
 536. ALPHONSE GIROUX Mlle. Dupre. S. J. Phillips.
 537. FRANCISCO JOSE DE GOYA A Gentleman. Gauffin.
 538. JOSEPH GRASSI The Comtesse Therese Kinsky. Scheuer & Cie.
 539. J. B. GREUZE A Boy. Nater. 157 10
 540. J. B. GREUZE Anna Greuze. Lady Beit. 189 0
 541. J. B. GREUZE A Daughter of the Artist. Knoedler.
 542. JEAN GUERIN Gen. Jean Baptiste Kleber. Partridge.
 543. JEAN GUERIN Comtesse de la Bedoyere. Seal.
 544. JEAN GUERIN Comtesse de Portalis. Andraup.
 545. JEAN GUERIN Comtesse D'Ossun and child. Knoedler.
 546. PETER ADOLF HALL A Lady. 25 4
 Schidloff.
 547. PETER ADOLF HALL A Lady. 25 4
 Cooling.
 548. PETER ADOLF HALL A Gentleman. Wildenstein.
 549. PETER ADOLF HALL Madame du Barry. Nyburg.
 550. PETER ADOLF HALL A Lady. 131 5
 Partridge.
 551. PETER ADOLF HALL The Dauphin Louis. Goldschmidt.
 552. PETER ADOLF HALL, Mademoiselle de Borcelle. Nyburg.
 553. PETER ADOLF HALL The Princesse de Lamballe. Nyburg.
 554. PETER ADOLF HALL Queen Marie Antoinette. Schidloff.
 555. PETER ADOLF HALL Madame de Pompadour. Nyburg.
 556. PETER ADOLF HALL A Lady. 115 10
 Wildenstein.
 557. PETER ADOLF HALL A Lady. 92 8
 Nyburg.
 558. PETER ADOLF HALL Duchesse de Polignac. Wildenstein.
 559. PETER ADOLF HALL A Lady. 105 0
 Levy.
 560. PETER ADOLF HALL Madame Chaligny. Partridge.
 561. PETER ADOLF HALL Duchesse de Carignan. Orloffski.
 562. PETER ADOLF HALL A Lady. 44 2
 Wildenstein.
 563. PETER ADOLF HALL A Lady. 42 0
 Nyburg.
 564. PETER ADOLF HALL Comtesse Sophie Potocka. Duke.
 565. PETER ADOLF HALL Madame Favart. Spink.
 566. PETER ADOLF HALL A Lady. 131 5
 S. J. Phillips.
 567. PETER ADOLF HALL A Lady. 92 8
 said to be Madame Elizabeth. Wildenstein.
 568. PETER ADOLF HALL A Lady. 65 2
 Partridge.

569. PETER ADOLF HALL A Lady. 92 8
 Wildenstein.
 570. PETER ADOLF HALL A Lady. 73 10
 Colijn.
 571. PETER ADOLF HALL A Lady. 73 10
 Wildenstein.
 572. PETER ADOLF HALL Solomon 105 0
 Ben Israel. Mrs. Eyre.
 573. PETER ADOLF HALL Comtesse Diane de Polignac. Goldschmidt.
 574. PETER ADOLF HALL Queen Marie Antoinette. Nyburg.
 575. SCHOOL OF HALL A Lady. Nyburg. 29 8
 576. MME. HAUDEBOURG - LESCOT 14 14
 Madame Lescot. Cooling.
 577. HENRI JOSEPH HESSE Duchesse de Montebello. Amor.
 578. CLAUDE JEAN BAPTISTE HOIN 162 15
 Mademoiselle Louise Coutat. Wildenstein.
 579. JEAN FRANCOIS HOLLIER 8 8
 Duchess of Parma. Knoedler.
 580. NICOLAS JACQUES Madame Dugazon. Schidloff.
 581. JANVIER Madame Vigee le Brun, and her daughter. Phillips.
 582. A. JUDLIN Marquise de Saffray. 16 16
 Lifetree.
 583. KARL CHRISTIAN KANZ Madame Albertine Charlotte Rapp. Chance.
 584. ALEKSANDER KUCHARSKI King Louis XVII. Dr. Habenfeld.
 585. ALEKSANDER KUCHARSKI Queen Marie Antoinette. Knoedler.
 586. NICOLAS LANCRET A Gentleman. Bennett.

FOURTH DAY'S SALE

587. NICOLAS DE LARGILLIERE 17 17
 Prince James Francis Edward Stuart. Law.

588. NICOLAS DE LARGILLIERE 31 10
 Prince Charles Edward Stuart. Law.
 589. NICOLAS DE LARGILLIERE 31 10
 Prince Henry Benedict Stuart.
 590. NICOLAS DE LARGILLIERE 39 18
 Nicolas Boileau Despreaux. F. Partridge.
 591. NICOLAS DE LARGILLIERE 42 0
 Marquise de Gauville. Parker.
 592. MADEMOISELLE LARRIEU A 16 16
 Lady. Parker.
 593. ADELAIDE LABILLE - GUIARD 31 10
 Princess de Lamballe, the Dauphine Louis Francois and Madame Royale. Gooden & Fox.
 594. GIOVANNI BATTISTA DE 102 18
 LAMPI Madame Lampi. Joubert.
 595. JEAN ANTOINE LAURENT A Lady, said to be Mademoiselle de Noailles. Jubin.
 596. JEAN ANTOINE LAURENT Madame Mazuel. French.
 597. NICOLAS LAVREINCE Comte and Comtesse de Segonzac. Tyer.
 598. NICOLAS LAVREINCE The Bath. 105 0
 Gauffin.
 599. NICOLAS LAVREINCE The Three Graces. Capt. Seeley.
 600. NICOLAS LAVREINCE A Lady, with a Dove. Cooling.
 601. MADAME VIGEE LE BRUN The Artist, and her daughter Jeanne. Knoedler.
 602. EMILE LIOT Nicolas Lancret. Wildenstein.
 603. J. E. LIOTARD Madame Elizabeth. Nader.
 604. JEAN BAPTISTE VAN LOO 29 8
 Queen Maria Leczinska. French.
 605. JEAN BAPTISTE VAN LOO. King Stanislaus I and Queen Katherine of Poland. Nyburg.
 606. P. E. MAILLARD Madame de Richemont and child. Knoedler.
 670. P. E. MAILLARD A Lady, said to be Madame Guizot, her child. Gomis.
 608. CARLO MARSIGLI Louisa Marimiliana. French.
 609. C. MASSUE Mademoiselle Dugazon. H. Seal.
 610. CONSTANCE MAYER Madame Roland. G. Levy.
 611. J. D. MENESES John, Prince Regent of Portugal. Martin.
 612. ARMAND VINCENT DE MONPETIT Madame Labille Guiard. Cooling.
 613. ARMAND VINCENT DE MONPETIT A Lady. Nyburg.
 614. JEAN LAURENT MOSNIER, Madame Dugazon. Wildenstein.
 615. JEAN LAURENT MOSNIER 84 0
 Queen Marie Antoinette. Lord Portal.
 616. JEAN MARC NATTIER Madame Dupin. Hirschland.
 617. JEAN MARC NATTIER A Lady, said to be the Baronne Rigoley d'Ogny. Nyburg.
 618. JEAN MARC NATTIER Princess de Turenne. Lord Portal.
 619. JEAN MARC NATTIER A Lady, said to be the Duchess de Chaulnes. Partridge.

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HOWARD YOUNG HAS SUMMER SHOW

The exhibition at the Howard Young Galleries is devoted entirely to landscapes by European and American masters. Although the majority are summer scenes, one of the finest paintings in the show is the little Blakelock, in which nature is tuned to russet harmonies under the pale blue of the sky. Contrasting with the strong coloristic influence of Turner found in a Venetian subject by Thomas Moran, is the quiet sensitivity which imbues every passage of the landscape by Murphy. Inness, also, is finely represented by a painting done in Rome called "The Approaching Storm," in which the sky especially, seems to cast an aura of foreboding over the sloping earth and wide-spread tree. "The Garden Terrace" by Frank Ballard Williams, lends a gay note of frivolity to the more serious nature preoccupations found elsewhere in the American group.

Among the European paintings we especially enjoyed the compact little Boudin of ships in the harbor and a "Sheep Scene" by Dupré, appealing in its economy of effect and simplicity of spirit. The Corot landscape, although sharing a certain similarity of feeling with many of the master's other works in the poetic vein, sounds a delicate note of woodland music in the show. Examples by L'Hermitte and Theodore Rousseau also add to the variety and appeal of this display.

Brooklyn Reports Further Additions To Classical Arts

The classical section of the Brooklyn Museum has been exceedingly fortunate in the acquisition of a collection illustrative of the Prehellenic Aegean civilization. Especially notable are a large Cycladic idol, two smaller Cycladic grave figures, which correspond in purpose to Egyptian ushabti, and a magnificent gold necklace from southern Argolis. The collection also includes fine stone vessels of the Early Bronze Age, ceramics from the Early and Late Bronze Age, jewelry, weapons and numerous figures connected with Minoan religion. The collection has been labelled and installed in the Classical Court.

Work on the model of a typical Pompeian house has largely occupied the Classical Section during recent months. The model, which measures 25½ by 58 inches in area and is made of plaster, has been cast and constructed. A longitudinal section of the house will be roofed leaving the other half uncovered. In this way visitors may see the structure and tiling of the roof as well as the interior decoration of wall paintings and floor mosaics. Divided doors hung in carved frames will swing open on pivots according to ancient custom. Tiling for the roof has been completed, doors have been carved and hung in the rooms opening on the atrium and the peri-style, as well as shutters and lattices for the shop fronts on the street facade.

FOREIGN AUCTION CALENDAR

LONDON Christie's

July 16—Part II of the important collection of fine old English glass formed by the late Joseph Bies, Esq.

July 17—Old English and foreign silver, from the Hesse, Statham and other collections.

July 18—Porcelain, objects of art, furniture and textiles from various sources.

SYRACUSE

A course in Japanese Color Printing is being given by Sudzuki Yama at the Syracuse University summer school, July 8th to August 16th. Sudzuki Yama is the son of Sudzuki Kwason, a celebrated Japanese painter who was awarded a gold medal in the 1900 Paris Exposition. He is a capable instructor of the course in Japanese color-printing as taught by the well-known Kogan Tobari of the University of Paris. Mr. Yama has exhibited at the Brooklyn Museum, and his prints were also shown in the PWAP exhibition at the Corcoran Gallery in Washington.

During the summer session there will be on view at the Syracuse Museum an exhibit of prints and woodblocks, the work of Japanese school children. Mr. Yama is obtaining the collection direct from Japan.

Durand-Ruel Show Covers Wide Range Of French Classics

The XIXth and XXth century French paintings, comprising the summer exhibition at Durand-Ruel's, include works in a wide range of styles, carrying one from the earthiness of a Courbet snow scene to the hard, bright patterning of Leger. Several small Renoirs—two still lifes and paintings of young girls—give a sensuous charm to the display and contrast with the analytical sharpness of Degas' vision in two typical drawings of women bathers. The Monets, with their rainbow-like brilliance, the Sisley and the Pissarro landscape are particularly fine examples by these masters. A Matisse, depicting a girl in a white turban seems, however, more or less of a routine performance.

Among the works that are especially familiar through inclusion in previous shows at Durand-Ruel's are Mary Cassatt's joyous portrayal of a mother and child amid the tapestry-like richness of a garden and an early van Gogh done in the somber palette of the Dutch period. A little Boudin marine, a lively harbor scene by Friesz and an "Interior" alive in every stab of the pen with Segonzac's peculiar magic, are other features of a show that is well worth the attention of summer visitors to New York.

ART ROBBERS SEEK RANSOM

The fact that American gangster methods extend even to ventures in the purloining of old masters from museums, is revealed by the first step in the denouement of the Brooklyn Museum mystery theft dating back to April, 1933. As will be remembered, ten paintings in all were stolen almost under the very eyes of the guards. After the theft, the connoisseur robbers sent a polite note that the paintings could be ransomed. In proof of their "good faith" in ultimately making a complete delivery in return for the \$15,000 ransom demand, the thieves recently left four of the paintings in a locker of the Pennsylvania Station. These include the "Portrait of Louis XI" by Jean Fouquet, the "Portrait of Louis de Nevers" by Francois Clouet and the depiction of Miss Mingay by Romney.

The canvases which are still missing number among them Van Dyck's "Portrait of Senor Miosa," Roger van der Weyden's "Portrait of a Young Man," Sir Thomas Lawrence's "Portrait of Miss Barnard," the "Annunciation" by Fra Angelico, "Christ's Ascension" by Rubens and Bernardino's "Head of Christ."

Precautions as involved as those in a kidnapping case surrounded the return of the four paintings, but the thieves were too clever for the detectives. They steered clear of the dummy ransom package which was wired to seventy-five warning lights, and both Mr. Youtz and the detectives were unable to go more than retrieve the four paintings and go home.

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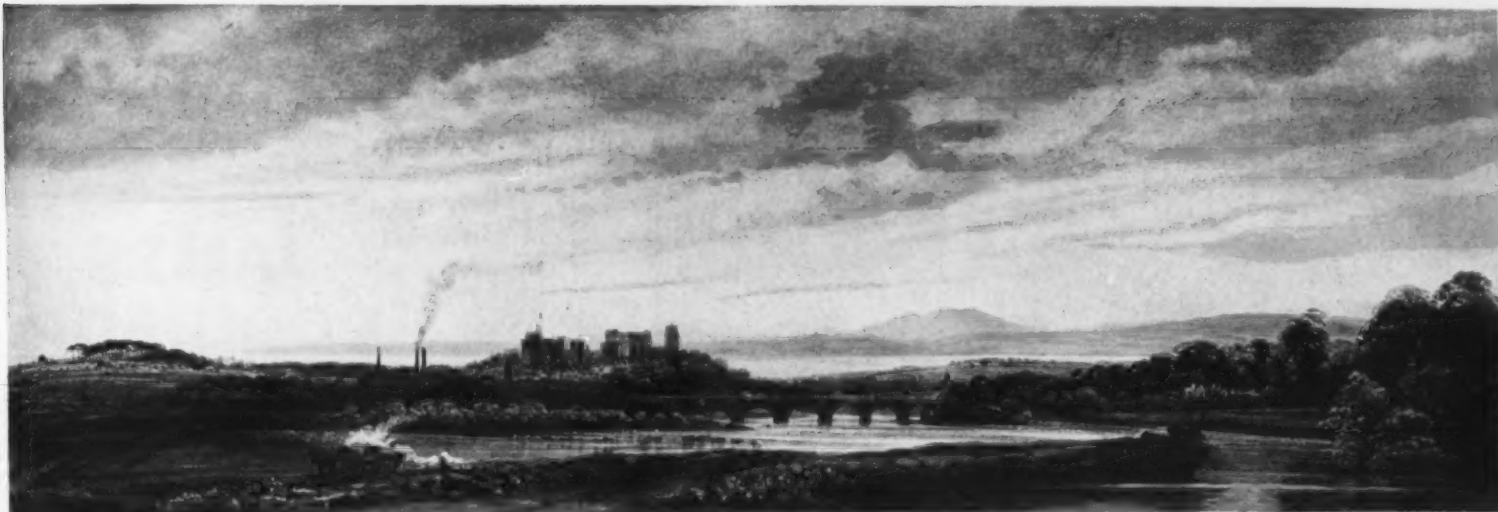
CHINESE ART

Rare Quadrangular Famille Noire Vase
of the K'ang Hsi Period,
1662-1722 A. D.

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"DISTANT VIEW OF LANCASTER"

By PETER DE WINT

This specimen, which is shown in the exhibition of early English watercolor drawings at The Fine Art Society, London, was formerly in the Quilter collection.

Rembrandt Etching Brings Over \$5,000 In Boerner Auction

LEIPZIG.—At the auction of old master engravings sold by order of Fürst zu Oettingen-Wallerstein, of Malhingen, which took place on the 28th of May at C. G. Boerner's, at Leipzig, astonishingly high prices were paid for some of the fine Rembrandt etchings.

Thus, Rembrandt's "Landscape with the Three Trees"—reproduced in the ART NEWS of the 27th of April, 1935—aroused spirited bidding and fetched over \$5,000—exactly the taxation price. A German dealer, acting for a well known Berlin collector, paid 11,500 Reichsmarks (plus auction commission) for a late but very finely printed state of the large plate of "Christ Presented to the People" the estimated value being 10,000 Reichsmarks. Two early states of Rembrandt's portrait etching "Jan Lutma the Elder" brought 9,200 and 7,500 Reichsmarks respectively.

Other interesting items were:

	RM
No. 70—Dürer, "The Passion of Our Lord"	6,000
No. 74—Dürer, "The Prodigal Son"	3,600
No. 81—Dürer, "St. Jerome in His Study"	2,500
No. 82—Dürer, "Melancholy"	3,800
No. 220—Rembrandt, "Rembrandt Drawing at a Window"	3,200
No. 234—Rembrandt, "Christ Between His Parents, Returning from the Temple"	1,200
No. 243—Rembrandt, "The Descent from the Cross": a sketch	1,200
No. 246—Rembrandt, "The Incredulity of Thomas"	3,000
No. 283—Rembrandt, "Six's Bridge"	2,400
No. 287—Rembrandt, "Landscape with an Obelisk"	2,000

HOGARTH EXHIBIT AT METROPOLITAN

For the student of manners and morals of XVIIIth century England the exhibition of Hogarth prints on view at the Metropolitan Museum of Art until the end of August is a highly valuable source-book. Including as it does a thoroughly representative body of the artist's work, ranging from the early "South Sea Bubble" engraving through the famous later series and single plates, such a display presents a fairly unvarnished statement of the virtues and vices of the day with the emphasis falling rather more heavily on the latter category. The moral is perhaps a little too obvious for our present-day taste, the satire too direct, but there it stands as a document of substance for those who prefer to read it in prints rather than letters. In its comprehensiveness and high quality, the exhibition also stands as an illuminating record of Hogarth, the commentator always alive to the dramatic elements of every situation and inventive in his manner of introducing significant details. The inclusion of one of the etched subscription plates for the "Marriage à la Mode" series, with its notation of a receipt of a stated sum of money from John Blackwood, Esq., is not only of interest as a reminiscence of the way in which the engravings were first sold, but as a skillful piece of satirical work.

But if one is too indolent to take unto himself the details of each anecdote, or to extract the universal sentiment expressed from the trapping of its own restricted day and age, there are other plates which bring to the observer the essential wit and penetrating comment of the artist more directly than do the narrative subjects. "The Laughing Audience," "Scholars at a Lecture" and "The Company of Undertakers"—it is things like these that run the gamut of human emotion and intellect and character.—J. R.

TOLEDO HOLDS SUMMER SHOW

TOLEDO.—Toledo's twenty-second annual summer exhibition of selected paintings by contemporary American artists opened June 2 at the Toledo Museum of Art, to remain until August 25. The sixty-six paintings in this year's collection are far more conservative than radical in subject matter, the ultra-modern school having been purposely excluded. They were personally selected by the Museum's president from this year's shows such as the Carnegie International, the Pennsylvania Academy and the Corcoran, from the galleries of New York dealers, national museums, and the works of individual artists.

The show includes several prize-winning paintings. Nicolai Cikovsky's "Girl Before Mirror," painted in an interesting and individual technique, was awarded first prize in "American Painting of Today, 1933-1934." "Celebration of the Mass," by Harry Watrous, a still-life with incredibly real texture, received the Walter Lippincott Prize for 1935. The third prize of the Carnegie Institute was awarded Sidney Laufman for his "Spring Landscape."

Among the most popular canvases are Grant Wood's "Midnight Ride of Paul Revere," painted in the artist's typical crisp, smooth style with a touch of gentle humor; Jean MacLane's "Country Dog Show," a charming study of her two children; James Chapin's striking portrait, "Sally Ann Duggan"; and Alexander Brook's "Cecelia," a study of a seated nude. Other prominent American artists represented in the exhibition are Gifford Beal, Thomas Benton, Robert Brackman, Charles Burchfield, John Steuart Curry, Guy Pene Du Bois, Stephen Etnier, William Glackens, Stefan Hirsch, Edward Hopper, Morris Kantor, Bernard Karfiol, Rockwell Kent, Leon Kroll, Jonas Lie, Gordon Samstag, Millard Sheets and Eugene Speicher.

Fine Art Society Holds Exhibition Of Water Colors

LONDON.—The current exhibition at the Galleries of the Fine Art Society in Bond Street reviews in brief some of the best output of the English School of watercolor during the late XVIIIth and early XIXth centuries. Illustrated is one of several drawings by Peter de Wint, a characteristic example of this master's skill in suggesting an immensity of distance, the relation between clouds and country, and the general quality of the atmosphere enveloping the English scene. A companion to this "Distant View of Lancaster" is a similar view of Lincoln, embodying in its treatment, however, the dissimilar effects of light belonging to the more southerly scene. Both works, which are from the Quilter Collection, were shown at Burlington House in 1873.

There are also several Turner drawings, notably his "Geneva," with Mont Blanc on the right, balanced by a cleverly disposed group of trees to the left, and by boats and figures in the foreground. This, like the artist's drawing of Hardraw Fell, which belongs to the years round about 1815, is referred to in Sir W. Armstrong's standard book on the painter. Copley Fielding is represented by drawings conceived in a variety of moods, from a poetic study of Welsh mountains bathed in morning mists, to one of tumultuous seas with ships ploughing their way beneath stormy skies. Further names such as those of Girtin, Bonington, Cotman and David Cox, serve as indications of the high quality of the show as a whole.—L. G. S.

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Chippendale's Chinese style, in a design of great elegance, appears in this mahogany silver table from the collection of Symons, Inc. Dating from about 1775, the rectangular top is bordered by a fretted gallery with alternating rosette and lattice motives, while the compound legs, with their slender scrollings, are joined by crossed stretchers of similar design. The refinement of workmanship may further be noted in such details as the pierced rosettes at the top of the legs and in the treatment of the finial centering the stretchers.



Every detail of this Chippendale tripod table from the collection of French & Company reflects the taste and skill of a carver who enjoyed lingering over the polished surfaces of the wood, and bringing them to perfection. Save for its scalloped edge the top is without ornament, but the fluted pedestal support branches into three legs, richly ornamented with an acanthus design of great elegance, resembling almost the motives used on silver. The claw and ball feet, also, are exceptionally strong and individual in their workmanship.



This Chippendale mahogany bookcase from French & Company reflects in its strongly architectural design, the ability of the XVIII century cabinet makers to conceive their larger pieces of furniture in terms of the interiors of the day. The broken pediment, the boldly latticed doors and the fine balance maintained between the drawers flanking the cupboard, are all significant features in the style of this piece. Although dependent primarily upon its proportions and the luster of the wood, delicate reeding and raised borders add to its beauty.



The maker of this Chippendale card table logically confined all richness of ornament to the cabriole legs which taper gradually from the sumptuously ornamented knees to slender legs, ending in claw and ball feet. The top, which is severely plain and functional, is lined with green baize. In the apron the rich luster of the plain mahogany serves to heighten the vivacity of carving just below. The piece, which is in its original condition, may be seen at the galleries of Lenygon & Morant.



Dating from circa 1750, this interesting specimen is one of a pair of Chippendale armchairs in the collection of Edward I. Farmer. The dignified and stately proportions are enhanced by a rich upholstery of XVII century ruby red velvet. The beautifully carved border and arm rests and the rococo swing of the ornamentation on all four legs, further add to the rarity of these chairs in which subtle design is matched throughout by a craftsmanship which achieves blending of imagination and great skill.

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This tea kettle stand with tripod base, formerly in the collection of Percival Griffiths Esq., is a notable example of the early Chippendale style, circa 1735. The piece, which is illustrated in Symond's "English Furniture from Charles II to George II" displays a vigor of execution in the carving that is enhanced by the rich, dark brown tone of the mahogany. The bold treatment of the lions' claw and ball feet is matched by the vitality of form in the repeats of acanthus leaves. This piece may be seen at the galleries of Frank Partridge.



This beautiful ribbon back settee in the possession of Ginsburg & Levy is an important Chippendale piece of the 1750 period. The dominant feature is naturally the amazing lightness of feeling and execution attained in the intricate interlacings of the splats. The finely carved shells on the top rail, as well as the strap motif border on the seat rail and the superbly designed cabriole legs, testify to the unusual quality of this piece. An identical settee is illustrated by Macquoid & Edwards.



An interesting transition piece, this serpentine mahogany breakfront cabinet reveals the gradual emergence of the Sheraton style from the Chippendale. The delicate framing of drawers and top by inlays of contrasting wood are especially indicative of this trend. From the purely aesthetic point of view, the piece is notable for its fine proportions, for the charm of the lattice pattern used on the cupboard doors and for the carefully matched woods which play such an important part in the style of the piece. From Arthur Ackermann & Son.



A certain sobriety and restraint characterizes this Chippendale armchair dating from about 1740. The reeded back supports, the delicate shell carving on the knees and the claw and ball feet all have a quiet distinction of design. A greater inventive fantasy appears in the treatment of the curved top rail and openwork splat, which are enriched with rococo acanthus motifs of great charm. Red damask is appropriately used as the seat covering for this fine specimen, which may be seen at the galleries of Stair & Andrew.



Solidity of form and aristocracy of proportion combine in this pedestal desk from the Daniel H. Farr collection. Handles of delicate rococo design are appropriately used on the drawers to lend lightness to a piece whose distinction of style would be lessened through the use of any carved ornament. The spaciousness of the knee opening and the long, plain top reveal that Chippendale conceived such desks as these with a strong feeling of sympathy for those who demanded the comforts of ample accommodation.

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VARIED SUMMER ART
ATTRactions

The past month, spectacularly marked by the great sale of the Morgan miniatures at Christie's, has been far richer than any recent season in art events of wide interest. The Morgan auction, which is reported upon at length elsewhere in this issue, naturally commanded world wide attention. It is significant that English art patriots did not lose this opportunity to regain for the nation the two greatest treasures of the collection—the Armada Jewel and Holbein's "Portrait of Mrs. Pemberton." Furthermore, the Jubilee Celebration in London, with its general quickening of all activities, also brought forth an unusual number of important exhibitions, for the most part in the old master field but also including a few showings of French XIXth century classics. The splendid array of Italian masterpieces assembled in Paris; the showing of Flemish art in Brussels and the Correggio exhibition in Italy, further combined to give American visitors to Europe a much richer and more varied fare than has been proffered for several seasons.

Here in America, activities have in the main lapsed into their usual summer quiet, in which the great centers take a well earned rest and yield the limelight to the various artists' colonies. The two great exhibitions in Chicago, however, seem to have established something of a precedent in the way of large national shows staged as attractions for summer visitors from other sections of the country. This year, California is obviously seeking in every way to emulate the magnificent standards already set in the Middle West. The great show on view throughout the next three months in San Diego is certain greatly to increase popular appreciation both of the art of the Southwest and of that of Spain. The imposing retrospective of American painting, staged in both of the San Francisco museums, takes rank, by general consensus of opinion, as one of the most important loan shows ever held in this



"THE YOUNG SHEPHERD"

JAN VERMEER

This fine work is a feature of the old master exhibition now on view at the R. E. A. Wilson Galleries in London.

field. And it certainly represents another step forward in helping us to understand and to evaluate the special trends and possibilities of our own tradition, through a careful selection and arrangement of the best available material.

Here in New York, things are admittedly quiet, with many galleries closed until October and others offering summer fare of a relatively restful variety. But the increased popular interest in painting and sculpture during recent years is reflected in the program of the First Annual Summer Festival with its emphasis upon art.

Obituary

EDSON BRADLEY

The well known American art collector, Edson Bradley, died on June 20 after a long illness at the age of eighty-three. Last year, it will be remembered, Mr. Bradley sold at Christie's a Gothic tapestry from his collection, representing a scene from the Great History of Troy. The former residence of the Bradleys in Washington, D. C., was notable for its superb collection of rare art objects of all epochs and many friends referred to it as "Aladdin's Palace." One of Mr. Bradley's special enthusiasms lay in the field of rare Chinese porcelain, of which he owned a large number of superb specimens. Readers of THE ART NEWS will recall

that in 1927 Mr. Bradley sold a part of his collection at the American Art Galleries, where it brought \$155,787.

EVA FRIEDENBERG

Eva Friedenberg, wife of Jac Friedenberg, well known in art circles as head of the Hudson Forwarding and Shipping Company, died suddenly in her summer home at Far Rockaway on July 7. Funeral services, which were held on July 9 at the Riverside Memorial Chapel in Far Rockaway, were attended by many members of the art world.

JOSEPH H. GEST

Joseph H. Gest, who was for twenty years director emeritus of the Cincinnati Art Museum and president of the Rookwood Pottery, died on June 26 in his home in Cincinnati at the age of seventy-six. Mr. Gest's first association with the Museum was in 1888 when he became assistant to the director, rising later during the period between 1902 and 1929 to the directorship. His prominence in the work of the Rookwood Pottery also extended over a long period and in 1914 he was made its president after having held the vice-presidency since 1902. He was elected chairman of the board of this organization when he retired in 1914.

Other organizations in which Mr. Gest held important positions included the National Gallery of Art Commission, of which he was made chairman in 1912 and the Municipal Art Society of Cincinnati, of which he was secretary from 1894 to 1915.

Vermeer Features
Old Master Show
At R. E. A. Wilson's

LONDON.—Even under the powerful searchlight of modern art criticism and investigation relatively little is known of the early work of Jan Vermeer of Delft and he continues to remain a fascinating, remote and mysterious figure. And so even the most venturesome and dogmatic of students may well hesitate to express any decided opinion on the lovely painting, "The Young Shepherd," attributed to Vermeer, which is the chief picture in the Exhibition of Works by Old Masters of Mr. R. E. A. Wilson's Gallery, at 24 Ryder Street. The picture, which in the catalog listing is boldly given to Vermeer, is on a somewhat larger scale than most of the master's accepted works.

It shows a young shepherd sitting by a tree in a serene and quiet landscape. He wears a large straw hat, which is beautifully painted, bound with a fine red ribbon. Over his white shirt is a velvet coat while a crimson rug is thrown over the knees. A knapsack lies, neglected, by his side. The shepherd is rather unconcerned with the pipe which he holds to his lips and certainly he is not playing on it nor interested in doing so, for his face has a look of melancholy and reserve, tinged with something of that air of wistful preoccupation which is so noticeable in the Vermeer masterpiece

of "The Young Woman Arranging Her Pearls" and in other pictures. For all his humble task, this youthful shepherd has a spiritual and romantic distinction which many will state is highly characteristic of Vermeer and always present in some form in his works.

There is much to be said for the instinctive faculty, as opposed to the critical nature of scientific research, for as Sir Charles Holmes has recently pointed out, art criticism often becomes a positive bore and destroys the public's appetite for works of art. It has been remarked that for "the man in the street" (that legendary and curious figure whose understanding is so much greater than his reputation) his lovely picture has all those mysterious and poetic qualities which distinguish the work of Vermeer and which we therefore, not unnaturally, expect to find in it. The scholar, on the other hand, will be interested in the manifest resemblances between the hands and arms in this picture and those in the "Diana and Her Attendants" at the Hague. He will also note the peculiar edges given to the trees which occur in both pictures and especially in the building up of the forms by a technique which is definitely associated with Vermeer alone. The actual texture of the draperies, moreover, is very much the same as that in the Edinburgh picture, "Christ in the House of Martha," but Mr. Wilson believes his picture to have been painted before that interesting and unusual work.

It is highly possible that so intelligent and profound an artist experimented with varied subjects and techniques and "The Young Shepherd" certainly has many of the characteristics which one would expect to occur in such works. It is obviously a strange and emotional composition by a genius who is, as yet, not quite sure of his way but "worked with a flair or gesture" absent from the creations of lesser men. This picture has, in any case, a noble beauty and restraint which make its subsequent and probable identification a matter of absorbing interest.

In Mr. Wilson's exhibition there are other notable pictures, chiefly, however, of the Italian school. The "Portrait of a Man" by Lorenzo Lotto is an important addition to the known work of that rare master and Andrea Previtali's "Tobias and the Angel" is a tempera subject of great charm, strongly resembling the painting of Carpaccio. The attribution to Brucacci of "The Portrait of a Lady With a Cupid" will be widely contested by experts of the School of Verona. The painting, which is of great quality and very delightful in color, is from the Zoete collection and has long been known as a portrait of Lucretia Borgia by Dosso Dossi. It is discussed as such and illustrated by Charles Yearie in *Anthem des Borgia*. One of the rarest of Paduan artists and one who greatly influenced Mantegna is represented in Ansovino del Forlì's "The Martyrdom of St. Sebastian," a lovely tempera painting, dating from about 1450. There is also an enchanting "Madonna and Child" by Cosimo Tura, in unfinished condition, which has much of the charm of an old drawing.

Of the drawings, the most important in Mr. Wilson's show is Velasquez's study for "Christ in the House of Martha" recently identified by Dr. A. L. Mayer as dating from about 1626-1628. Much interest will also be taken in the "Portrait of a Seated Woman" by Rembrandt, from the Crozat and Heselstine collections, which is traditionally accepted as a study of the artist's mother. In pen and sepia and sepia wash, this drawing has been purchased for presentation to the British Museum. A fine Veronese, a vigorous study in color by Tintoretto and a noble head by Savoldo were amongst other works noted in a most interesting exhibition.

WEHLE SUCCEEDS
BRYSON BURROUGHS

Harry Brandeis Wehle has been appointed Curator of the Department of Paintings at the Metropolitan Museum, succeeding Bryson Burroughs, who died November 16, 1934. Mr. Wehle has been engaged in museum work for eighteen years. From 1916 to 1918 he was Assistant in the Minneapolis Institute of Arts. Coming to the Metropolitan Museum in 1919 as an Assistant in the Department of Paintings, he was appointed Assistant Curator in 1921, Associate Curator in 1927. For the past six months he has been Acting Curator in charge of the department.

Early Flemish Art In Notable Display At Tomas Harris'

(Continued from page 3)

elements of nature into delicate human accord.

In the case of the "Holy Women at the Sepulchre," Dr. Friedlander points out that Massys appears in this instance to have departed slightly from tradition by showing the Holy Women with St. John on the way to the sepulchre, instead of the usual Lamentation Scene. Here intensity of emotion is the keynote of the composition, dictating the grandiose simplicity of its design and weaving the four tragic figures into a group that seems knit together by sorrow too deep for words. The face of St. John, with the light emphasizing its exquisite spirituality, is painted with particular sensitivity, but the artist's deep concern with the beauty of this figure is particularly revealed in the unusually perfect and expressive modelling of the feet. The rocks and trees forming the background for the mourning group and the distant vista of mountains and cathedral spires to the right, heighten the mood of tenderness, pity and solemn poetry which give a reverent beauty to the entire scene. Dr. Friedlander quite justly comments that "in intensity of expression, the depth of feeling and the beauty of form spiritualized through suffering, this panel is not inferior to the famous Antwerp altar."

A third example by Massys, "The Holy Family," betrays a strong influence of Leonardo da Vinci and his school. Dr. Gustav Glueck believes that the idea of the composition derives from paintings of the Lombard school. This authority also points out that the picture bears in the lower right corner the date 1530—the year of the master's death—rubbed a little but quite distinct. This dating confirms the German expert's placing of the composition as a characteristic example of the master's style in his late years.

The exquisite Patinir "Landscape with Virgin and Child" which is reproduced on our cover, was included in the Exhibition of Flemish and Belgian Art held in London in 1927. It is pervaded throughout by that aura of tenderness and poetry which enriches the master's finest works. The almost millefleurs treatment of the flowers in the foreground, the lingering delight in the forms and surface qualities of the low rocks to the left and the meticulous painting of leafage, all contribute to this mood. Such details as the tiny rabbits which run among the rocks, the mill pond with its floating swans and the figure of a peasant leading his donkey, all add greatly to that human appeal so characteristic of Flemish art. As usual, Patinir leads the eye into the mystery of distance through rising hills and a slender tree silhouetted against the sky. The figure of the Virgin, Dr. Friedlander believes, was painted by another master.

Also among our illustrations is the "Portrait of a Man" by the Master of the Magdalen Legend, who probably worked in Brussels in the circle of the Burgundian Hapsburg court. In this work one notes the strong modeling of the almost brutal face, dominated by the sharp line of the large nose. Even the magnificence of the brocade coat with its wide ermine collar and the jerkin with its jeweled buttons and necklace, fail to soften the striking force of the characterization, with its predominant suggestions of ruthlessness and power.



"THE HOLY WOMEN AND ST. JOHN AT THE SEPULCHRE"

A feature of the exhibition of early Flemish paintings at the galleries of Tomas Harris in London.

By QUENTIN MASSYS

Also by this master is a triptych with the Crucifixion in the center and a representation of St. John the Evangelist and St. Andrew on the wings. This work was previously shown at the Exposition Retrospective held in Lyons. The triptych form, so much favored by the religious painters of the period, also appears in an interesting work by a Master of Frankfurt. Here the Holy Family with Angels is represented in the center, with St. Catherine and St. Barbara on the wings.

Another important work which we illustrate is "The Adoration of the Magi" by Ambrosius Benson which comes from the Pidal collection in Madrid. The same composition has been used by Lucas van Leyden in his work in the Ryerson collection at the Art Institute of Chicago. The groupings of figures have been most skillfully handled, distributing the emphasis over the entire panel in a way that does full justice to the story without sacrifice of essential unity. Vivid characterization and exquisite painting of detail marks the portrayal of the magi in the foreground. Although thrust slightly back into the picture the group of Joseph, Mary and the Christ Child is accentuated by the frame of the arched doorway and the striking distribution of dark and light values. The scene above the low brick wall, with its lively figures on horse-

back and poetic crags, is placed so naturally in its architectural frame that it takes on the values of a separate miniature, yet does not detract from the central drama.

Coming from a convent in Spain is a typical composition by Hieronymus Bosch entitled, "The Seven Deadly Sins," revealing with all this artist's powers of mingled phantasy and realism, the strange religious visions of medieval times. The painting, which is signed, is regarded by Dr. Friedlander as a hitherto unknown composition by the master. A Joachim Patinir, "St. Anthony in His Solitude," shows the influence of Bosch, to whom the painting was previously ascribed.

"The Adoration of the Magi" given to a follower of Hugo van der Goes, working, circa 1480, is a beautiful example of Flemish art, exemplifying its characteristic blending of intense spirituality with brilliant portraiture and exquisite painting of textures. Although many figures play a part in the composition, repose and unity are attained through groupings which flow away and upward from the austere little Virgin whose pointed Flemish face creates an almost magical hush in the center foreground. The three arches with their vivacious framing of an outdoor scene and the quaint little flying angels in the upper register, give spaciousness and

light to a composition which is bound on either side by the compact massing of the figures of the magi and their attendants.

The half length painting of the Man of Sorrows given in the catalog to Albert Bouts is noted by Dr. Friedlander

as an example of those religious paintings which during the second half of the XVth century were produced at Louvain in large numbers and widely distributed. A similar picture is in the London National Gallery, where it is ascribed to Rogier van der Weyden.

A "Pieta" by Gerard Davis, is well characterized by Dr. Friedlander as one of the creations of this master which shows most clearly the noble serenity and earnest piety of his character. Here the four closely massed figures whose faces and attitudes blend in a moving epitome of sorrow dominate the panel and the little vista of landscape is a mere incident. The faces of Christ and St. John, especially, are painted with a depth of emotion that is remarkable.

The Master of the St. Lucy Legend, one of those painters who were among Memling's contemporaries at Bruges, is represented by a "Madonna Enthroned," originally in a Granada collection. Here it is, the decorative details, such as the distant spires, the rich Gothic brocade on the throne and the millefleurs foreground which are richer in interest than the Virgin and Child, whose faces are marked by sweetness rather than individuality. The strongly marked balance of the composition is reminiscent of certain Italian paintings.

In strong contrast with the deep religious mood of most of the paintings in the exhibition is "The Card Players" by Lucas van Leyden, which Dr. Friedlander believes was probably executed in 1520. Distinctively a genre painting, reflecting the secular life of the times, the group of strongly characterized personages around the circular table, have faces that are stamped with competitive desire for the golden coins which lie in small piles on the gleaming wood. The zest for gain especially marks the faces of the women, which are painted with a realistic unwillingness to idealize middle class femininity.

Also included in the exhibition are a "Virgin and Child in a Landscape" by a follower of Joos van Cleve, which may be compared with a painting by van Cleve in the Brussels Museum, with a similar composition, but different landscape. A lovely gold background and the original frame add to the charm of a "Virgin and Child" by a follower of Memling, while among the few portraits one notes a "Portrait of the Emperor Charles V as a Young Man" which is attributed to van Orley. This work, which was painted circa 1515, was once in the collection of Lady Helen Rose Dewar and in 1892 was acquired from the Magniac collection.

One of the most interesting paintings in the collection, a little "Virgin and Child" by Albert Bouts, arrived too late for inclusion in the catalog.



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Retrospective Show Of American Art In San Francisco

SAN FRANCISCO.—The great loan exhibition of American painting which has just closed at the M. H. de Young Memorial Museum and the California Palace of the Legion of Honor, constituted one of the most splendid and representative displays in this field that has ever been staged. Dr. Walter Heil, the director of both museums, is to be congratulated upon the brilliant survey of native trends which has resulted from his energetic and discriminating selections. At the present moment, when we are striving so earnestly to achieve an intelligent appraisal of our true achievements in individuality of expression, such an exhibition is of great value in placing concrete evidence clearly before us, and stimulating the public to making its own deductions. The Century of Progress Exhibition held in Chicago last year focussed attention upon the acknowledged leaders and their contributions. Dr. Heil has wisely chosen to provide a more intensive survey through the inclusion of works by some of the less celebrated of the early painters who were imbued with that honesty of realistic vision which has run like a strong current through all of our phases of dependence upon foreign fashions.

"Our main aim," Dr. Heil writes in his foreword, "has been to assemble works of the highest artistic quality from all periods and thereby present as true and colorful as possible an image of what America has achieved in the art of painting. . . ."

More than four hundred and fifty paintings were included in the display which covered a period of three hundred years. At the de Young Memorial were grouped the artists of the XVIIIth and XIXth centuries; at the Palace, those of our own period. The de luxe catalog, with its illuminating introduction and many illustrations forms a valuable record of the show and provides those who were unable to attend with a vivid sense of its range and quality.

Dr. Heil believes that we really have a national American art characterized by "something of the straightforwardness which we like to regard as typically American, of the sometimes almost blunt frankness of the Yankee." And side by side with paintings which are strongly marked by English dominance, he has hung many portraits which display a sturdy departure from the prevailing trend towards elegance and aristocracy, so much admired in the leading English masters of the period.

The very large number of distinguished loans is a clear indication of the way in which Dr. Heil and his associates have brought together from all over the country works which have a special significance as illustrations of important trends and influences in our tradition. Naturally, in a display of this magnitude any discussion of individual examples is impossible. Furthermore, a large number of the paintings on view are familiar to art lovers in the East, as significant epitomes of a certain artist or a certain epoch.

However, the exhibition which commences chronologically with the Colonial period, reveals how American art at this time was confined almost entirely to portraiture, following two major trends. One shows the aptitude of the more sophisticated painters who had studied in Europe of emulating the aristocratic poses and attention to costume accessories learned in the studios of the most fashionable English masters of the period. In this group it is the innate talent and power of the artist, and his temperamental accord



PORTRAIT OF A MAN
By THE MASTER OF THE MAGDALEN LEGEND
In the exhibition of early Flemish paintings at the galleries of Tomas Harris in London.

with the sitter, which determine the degree of strength and character penetration attained. In the other group, one finds portraits which despite their sternly realistic character, are imbued with a native instinct for homely truth and simplicity of presentation, with a resultant heightening of reality.

The exhibition also illustrated clearly the wider range of subject matter and more vivid, if often naive response to the world, which began to mark American art after 1800. This, as Dr. Heil points out, was definitely heightened by the wave of nationalism which swept over the country after the war of 1812. And so, the exhibition offered the opportunity to study the budding of American landscape art as found in the work of leading members of the Hudson River School, finally flowering towards the end of the century in the idylls of Inness, so deeply imbued with a love of the native scene, despite their European technique. Also well illustrated in the show was that lusty tendency towards native anecdote, so finely exemplified in the genre paintings of John Caleb Bingham and William Sidney Mount. This was, however, a period in which America was still going through pioneer struggles and it is naturally the paintings done after the Civil War which reveal our coming of age.

At this point the exhibition naturally culminates in the work of such men as Eakins, Whistler, Sargent and Ryder who together epitomize the major strains which have run through our art. The inclusion of work by the various masters who absorbed the technical fa-

cilities and fashions of Paris, Düsseldorf and Munich, only serves to accentuate the contributions of those men whose powerful individualities brought about a natural revolt from such influences. Several fine examples by Eakins and Winslow Homer show our sturdy homespun qualities at their best; in Ryder, the rebellious poetry which crops up in a practical nation from time to time is epitomized while in the Whistlers and Sargents one finds that expatriate brilliance and sophistication, so eagerly worshipped by a nation that feels itself rather young and awkward in the world of art.

In the group of XXth century paintings which are displayed at the Palace of the Legion of Honor as Section II of the exhibition there were, save for some natural stress upon a representative California group, works by all the artists who are generally recognized as leaders of the contemporary school. As in the Chicago show, there was a special gallery devoted to works by leading protagonists of the American scene, which formed a striking contrast with the canvases of many painters who have been deeply influenced by modern French art. Here, as in the earlier group, one could study the continuance of the three dominant trends in American art—submission to powerful foreign modes of expression, a sturdy concentration upon native scenes and types and a romantic escape from the pressure of a materialistic civilization. The Whitney Museum has been the lender of a very large number of canvases to this part of the display.

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"NATIVITY"

By LORENZO MONACO

This work of the Florentine School is included in the loan exhibition of Italian old masters from the collection of Mr. Frank C. Smith, Jr., of Worcester, Mass., which were on view at the Berkshire Museum in Pittsfield, Mass., through July 8.

COLNAGHI HOLDS OLD MASTER SHOW

LONDON.—An exhibition which covers considerable ground is that of old masters at the Colnaghi Galleries. The display is restricted to some seventeen examples, all of interest and fine quality, and in many instances drawn from famous collections. Students will be glad of the opportunity of viewing the Botticelli "Madonna and Child with the Infant St. John," a late work in which the Virgin is depicted, not as the exquisite, unsophisticated type of the earlier paintings, but in the cold and ascetic style that reflects the influence of Savonarola's teachings. Similarity of arrangement and dimensions suggests that its reverse, as picked for transfer onto the canvas, may have served as basis for the picture in the Pitti Palace in Florence, which is in the reverse arrangement.

One of the most attractive paintings is a "Portrait of a Man with a Book" by Roger van der Weyden, a very dignified and mellow piece of work in a contemporary frame, bearing a motto which lends color to the theory that the portrait is one of Guillaume Filastre, Chancellor of the Order of the Golden Fleece under Philip the Good.—L. G. S.

REID LEFEVRE SHOWS Renoir

LONDON.—At the Reid Lefèvre Galleries in King Street, there is an opportunity of studying Renoir's output from the 'seventies to about 1916, with all the variations and diversities that characterized it during that time. The artist's limitations as well as his genius are clearly revealed by the display. One finds various canvases which delight one by their clear, vibrant color, and equally works that cloy with an excess of pinks and reds. One sees the Renoir who could suggest sun and joyousness and the Renoir who only gives heat instead of warmth, and lack of air when spaciousness is needed. But in spite of inequality, one comes away with an impression of a painter of vision who could paint flowers with the touch of a poet, suggest flesh-tints with an unsurpassed luminosity, and make an idyll from a farm-girl leading home the cattle.—L. G. S.

Berkshire Museum Shows Italian Art Lent by F. C. Smith

PITTSFIELD.—The Berkshire Museum has just closed an important exhibition of early Italian paintings, from the collection of Mr. Frank C. Smith, Jr., of Worcester, Mass. Of the many fine works included in the show we reproduce in this issue a "Nativity" by Lorenzo Monaco, who was the master of Fra Angelico. Other examples of the Florentine school which were loaned for the occasion included, among the earliest works, two Bernardo Daddis, "Madonna and Four Saints" and a "Crucifixion." Giovanni del Biondo, who was born the year following Daddis' death is also represented by two religious paintings—a "Death" and "Last Communion." A "Pieta" by Andrea da Firenze and two panels by Giovanni dal Ponte, representing scenes of martyrdom are also of great interest. By the Master of the San Miniato Altarpiece, who was active in the second half of the XVth century, there is a "Funeral of Saint Catherine of Siena."

Two examples of the Sienese school, both by Sano di Pietro, are the "Birth of the Baptist" and "Madonna with Saints and Two Angels."

SPARKS SHOWS CHINESE ART

LONDON.—The summer exhibition at the Sparks Galleries in Mount Street is, as usual, of a very varied description, including a certain proportion of comparatively modern work. This is intended to appeal, as it undoubtedly will, to the connoisseur who, while unable to aspire to pieces of the archaic, or "museum" type, is anxious to acquire fine specimens of Chinese art within the scope of his means. Hence the appeal of the present show is even wider than on former occasions.

The bronzes include a very boldly executed Ming figure of a deer in gilt, in which the head of the recumbent animal is raised as if scenting danger. Among the celadon are a pair of porcelain grottos, each with a recess within which is seated Kwan-yin in dark red biscuit, attended by children and birds. This combination of the green glaze with the red biscuit occurs likewise in a fine pear-shaped vase on an hexagonal base, decorated with chrysanthemums and an openwork design of "ju-i" heads. There is also a fine collection of Ying-Ching ware and some interesting jade, mostly of the Ch'ien Lung era.—L. G. S.

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JUNE ACCESSIONS AT METROPOLITAN

The Metropolitan Museum has recently acquired for the collection of Chinese jewelry two precious head-dresses one of which was acquired from the Ralph W. Chait Galleries. The following excerpts from the article by Alan Priest in the June *Bulletin* give a clear idea of the very unusual nature of these acquisitions:

"One, the larger and more elaborate, is of the type that in painting and in the theatre of today empresses wear; the other is a kind of band or broad fillet which is worn by dowagers. It is true that in the funerary portraits of the Ming and Ch'ing dynasties the ladies wear elaborate and gorgeous crowns perhaps beyond their rank, but it is hard to believe that with its full set of phoenixes our larger crown was worn by anyone of lesser rank than an empress. The smaller crown is only silver-gilt and the jewels are of glass; but instances of thrift are not unknown even in China's royal house, and if this did not belong to at least an imperial great-aunt it ought to have. . . .

"There is no reason why this larger crown should not be considered late Tang or early Sung until time and scholarship can prove the contrary; and whatever it proves to be, it is, I think, bound to become the cornerstone and foundation of the study of Chinese jewelry, for today it has no known rival. A suggestion for dating it Sung was made by Benjamin March, who pointed out the similarity to those naturalistic flower paintings of Sung, where, as on the crown, some of the leaves are represented as eaten by caterpillars or gently withering—and one is in fact reminded of the poetic scroll by Chao Ch'ang in the A. W. Bahr Collection, in which a composition like a piece of music is played with pink and yellow roses, bees, and wasps. Still, while this dating may prove correct, the crowns we see in paintings are from early Sung far more elaborate than our crown, which seems to stand between the delicate diadems in the Ku K'ai Chih painting, Admonitions of the Instructress, and the towering edifices in our own Five Rulers at the New Year's Reception, attributed to Wu Tsung-Yuan. Imagine the incredible magnificence and exquisite refinement of a court whose women wore such things to their graves. Compare this harmoniously adjusted mass of birds and jeweled flowers, trembling slightly as its wearer moved, with the stiff and ostentatious Gothic edifices which the West still clings to. . . .

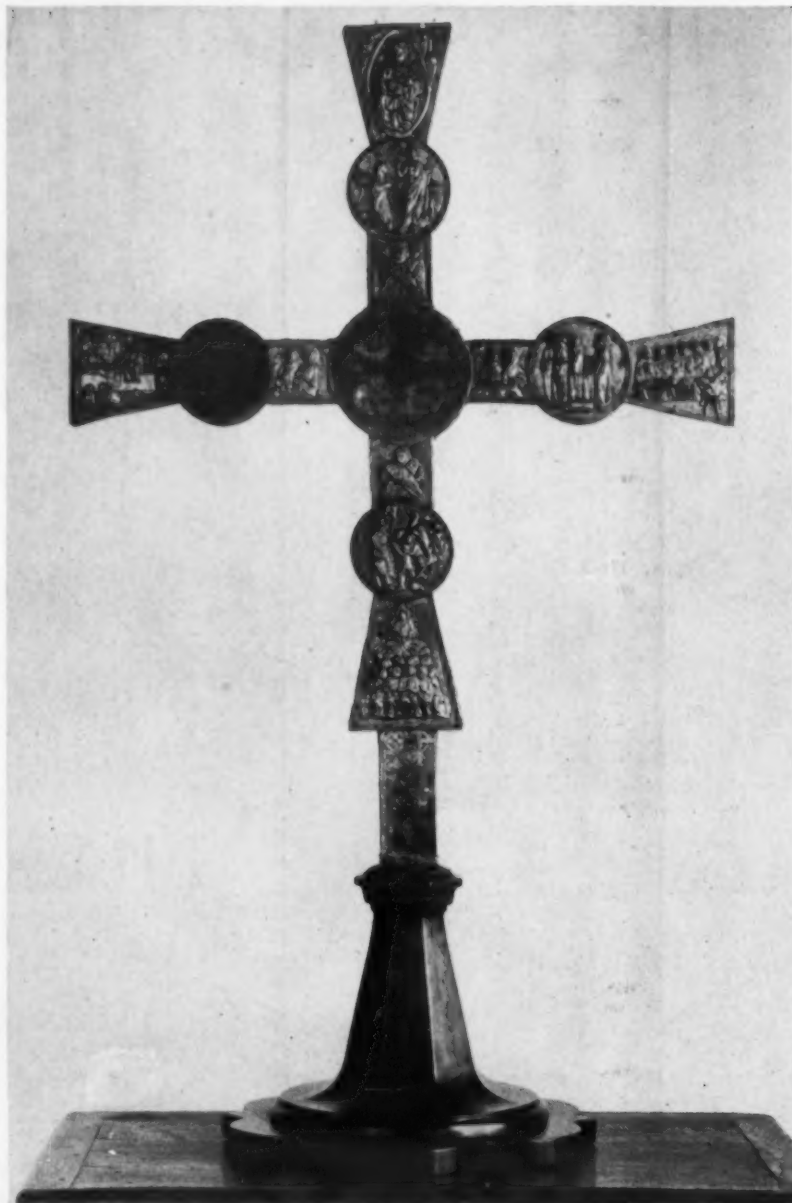
"After such rhapsodies one would expect the smaller crown to be an anticlimax. It has not the richness of material or the tricky skillfulness of craftsmanship, but it has a comforting, almost classical quality in its design. It is anything but simple, but it is disciplined. The rich and orderly pattern of vines and phoenixes balanced against a vertical row of three rosettes in the center is neatly confined with a band of four-petaled flowers, and the curving lines of the fillet itself are spacious and quiet. It holds its own, and for some will make the more elaborate crown seem a little extravagant. . . .

Mr. Priest concludes his article with the admission that there is no precedent for dating this crown. He feels, however, that the design and treatment have a good deal in common with the ornamentation of the Kang Hsi period.

For the department of prints the Museum has also made an important purchase, a magnificent impression of Schongauer's engraving, "Christ Carrying the Cross." This, as Mr. William M. Ivins points out in his fine *Bulletin* article on this acquisition, "is one of the most important works of art executed in any medium by a XVth century German artist."

Connoisseurs of early American silver will be particularly interested in the four old New York pieces which were also acquired in June. All enjoy the prestige of early dates, fine craftsmanship, important silversmiths' marks and a record of continuous ownership in one family. Mr. Joseph Downs reports in his article. Probably the rarest of them is a chafing dish or brazier made by Peter Van Dyke who was born in New York in 1684. Two salt cellars, notable for their richness, are the work of Charles Le Roux, a brother-in-law of Van Dyke. The fourth piece in the group is a charming small salver by Simeon Soumain, of Huguenot ancestry. All of these pieces remained for generations in possession of the Schuyler family.

A German hunting sword, about 1680 with Bavarian chased steel mount-



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ings, purchased in 1928, was shown in June with the recent accessions, as information has been acquired lately leading to the re-attribution of its mounting to Caspar Spät, and not to Sadeler.

Now represented for the first time in the armor collection of the Metropolitan is a Greek bronze helmet of an intermediate type between the Corinthian and the Attic, which is generally assigned to the Greek islands. This specimen does not have an extension to cover the nose and the upper part, which is cut straight across the forehead, is decorated with an engraved design of two lions.

BOSTON

A colorful Exhibition entitled "The Arts of the Theatre in Java" by the American painter, Stowitts, has opened at the Boston Museum of Fine Arts to continue through the summer. The royal portraits, shadow puppets, and picture theatre rolls, which make up the Exhibition, are brilliant records of the background and drama of the ancient Javanese dances. In addition, the realistic portraits of the actors and dancers are valuable studies of racial types, and the exhibition as a whole is full of interesting documentary detail.

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SAN DIEGO HOLDS GREAT DISPLAY

By JULIE GETHMAN ANDREWS
Curator Fine Arts Gallery

SAN DIEGO.—Although the official art exhibition of the California Pacific International Exposition gives a major place to the art of the Southwest, the display also features some very important examples of antique Spanish art, both from the gallery's permanent collection, and from various collectors and dealers who have loaned fine things for this occasion.

One long gallery of great dignity is devoted to mediaeval treasures, mostly Spanish. Stained glass windows loaned by French & Co., Arnold Seligmann, Rey & Co., Inc., and the Judson Studios of Los Angeles, as well as two specimens given by Mrs. Cora Timken Burnett, of New York, have been effectively installed. Varguenos of superb design, together with chests of cordova leather, carved walnut, incised metal have been lent by Mr. William Randolph Hearst, who has also sent from his collection polychromed carved figures and reliquaries of rare beauty. One of the most impressive items in the gallery is an old Spanish Cross, of the early XIVth Century, one of the finest examples of early Spanish silver in this country. It was lent by French & Co., Inc., of New York. In the centre medallion is a crucifix of Christ flanked by symbols of the four Evangelists. Circular and conical shaped panels which comprise the cross are occupied with subjects from the Life of Christ, in high relief. The sides are fitted with figures of saints in low relief enclosed in elongated quatrefoil medallions. The shaft, rectangular in shape, is decorated with medallions enclosing quatrefoil rosettes. A Spanish rock crystal cup of the XVth century is the centre of a group of carving and sculpture from the finest of the ancient craftsmen. Engraved with hunting scenes and with a base of black and white enamel, it comes from a workshop in Toledo, and has been in the collection of Alice de Rothschild of Paris. It is now in the collection of Arnold Seligmann, Rey & Co., Inc., New York.

The walls of this mediaeval room are rich with XVth century tapestries, gifts of Mr. and Mrs. Appleton S. Bridges, and brocades, gifts of Mrs. W. Whitney, and loans of Spanish chasubles by Mr. Wm. Templeton Johnson, and Spanish altar frontals by Mr. Robert Wilson Hyde.

A French Gothic carved stone head, of the XVth century, from the collection of Mr. Wright Ludington, Santa Barbara artist, invites comparison with two portrait heads of Buddha by Siamese artists of the XVth century, loaned by S. G. Gump & Company. They share a similar conception of saintliness and a similar technique of simplification and restrained stylism.

The Gallery's permanent collection also gives a major place to Spanish art. The fine series of primitives includes two gifts from Samuel Henry Kress, which were acquired through Arnold Seligmann, Rey & Company. The first of these is a "Crucifixion," attributed to Tomas Giner, rich in motion and brilliant in color, the rhythmic pattern being emphasized by gold trappings in the manner of Pinturriccio. The retable "St. John" is an earlier Kress gift, beautifully mounted on an altar covered with a XVth century embroidered frontal cloth. On either side of the retable, carved candlestands of beautiful XVth century Spanish workmanship, which were once in the Prado, add great dignity to this ensemble. Spanish masters represented in the museum's

own collection include Ribera, El Greco, Coello, Zuraran, del Mazo, and the school of Velazquez. In the loans of Spanish masters, Velazquez is represented by an early work, "Peasants in a Market Place," lent by Willitts Hole, of Los Angeles. There are also three Goyas: "Portrait of a Gentleman and His Secretary," lent by Dr. Siegfried Aram; "Portrait of Major Z," formerly in the Havemeyer Collection, lent by Baron Francisco Forzano, of Palo Alto, California; and "Woman with Toreadors," lent by Samuel H. Kress. The last is a large canvas, painted with a "savage lyricism" in a vivid, impressionistic style. It seems a perfect expression of the spirit of this period. An angel from the "Death of St. Catherine," attributed to Nicolas Solano, is another Spanish loan of interest which comes from the William Rockhill Nelson Gallery of Art, Kansas City.

Loans of Spanish contemporary art include Picasso's "Woman in Blue Turban," a picture which comes from a period of chromatic affluence. With all its vivid color areas, the form is not subordinated, the pale, enigmatic, strongly modelled face remains the focal point of the picture. It is lent by Wright Ludington, of Santa Barbara. Solano's "Tooth Extractor" is a street scene in dull browns and terra-cottas with heavy, expressive outlines, bringing what order there is into this crowded bit of genre. It is lent by the Brooklyn Museum. These modern Spanish artists supplement the Gallery's own interesting collection of works by Sorolla, Zuloaga, Valentin and Ramon de Zubiaurre, Pedro Pruna, Joan Junyer and Carlos Maside.

Gargallo's "Rooster," lent by the Metropolitan Museum of Art, is a final victorious note in the showing of Spain's artistic genius.

Owing to the fact that at one time or another a great many of the important men in American art have been painters of the Southwest, there is no tight regional grouping in this part of the show. While the majority of the group are native born, well known artists of European birth such as Archipenko, Leo Katz, Karoly Fulop, Erik Magnusen, Gjura Stojana and Edouard A. Vyssek are included.

The painting of the gold-mining days of the forty-niners remains to us in the realistic canvases of Charles Nahl, first painter and illustrator of the California scene, and in the large, historical pictures and landscapes of Thomas Hill. Following these came the fluent landscapes of Keith, Moran and Bierstadt, "telling the world" in no uncertain terms of the grandeur and extent of this Southwestern country. While landscape has continued a favorite theme, there has been a gradual increase of interest in the portrayal of the figure, and individual plants and trees have been exploited for their characteristic beauty, so that the walls of the gallery exhibiting contemporary Southwestern painting have a range of subject-matter as inclusive as art itself.

Among the contemporaries who have definitely arrived with a message of their own, is S. Macdonald Wright, of Santa Monica. The canvas, "Yin," which hangs in the present exhibition, is a reclining nude of a most individual conception. The figure is the embodiment of a feminine spirit which seems to trail the clouds of glory of a spiritual universe.

In quite another vein is the work of Paul Starrett Sample, who is represented by the canvas "Clown." It is a very solid bit of painting, sensitive in an unobtrusive way. The pattern is rich and carefully conceived. Clarence Hinkle's portrait of "Dillwyn Parrish" has a color pattern and an integrity of form which would make this canvas hold its own in a gallery of older masters.

F. Tolles Chamberlin's "Mask of a Girl" and Ejnar Hansen's "Sadakichi Hartmann" are two portraits in sculpture of equal sensitivity though diametrically opposed in technique and effect. Archipenko's "Silver Torso" is a stimulating conception in which we see the successful exploitation of metal for purely decorative effect. Donald Hord's sculpture, "Tropic Cycle," "Young Maize," and "Mayan Mask" reveal him as one of the most creative men of the Southwest. His "Fountain Figure" in the patio of the Hospitality House is perhaps the most permanent work of art done expressly for the Exposition grounds. It is pervaded by a rhythm and a subtle expressiveness that will always interest the beholder.

Among the loans of modern American painting, Whistler's "Portrait of Annie Haden" is one of the most distinguished. It is painted with the same tenderness and understanding as the portrait of his mother, but the result is a more luminous study, and the use of Velazquez' blue and rose add a piquancy which draws one back to this canvas again and again. It is lent by Willitts Hole. Abbott Thayer's portrait of his daughter is another beautiful work. Fittingly set in an exquisite frame by the artist-architect, Stanford White, it has been loaned by Miss Mary Armory Greene, of Los Angeles. George Bellows' "Picnic," from the Adolph Lewisoohn Collection, seems to grow in the affection of the public. Ten short years seem to have made more limpid the blues of this dreamy canvas.

In the works of living Americans lent to us, Leon Kroll's "Pear Tree in Blossom," Eugene Speicher's still-life "Peonies in Vase," and Charles Sheeler's interior, "The Cactus," have aroused particular admiration. Mr. Julius Wangelheim has been actually, if not officially, the Art Commissioner of the Exposition. He is the chairman of the General Committee planning the official exhibition. Mr. Reginald Poland, Director of the Gallery, has been chairman of the executive committee composed of the following members: Aime B. Titus, Art Curator; Louise Darby, Curator of Installation and Decoration, and Elizabeth Sherman, Curator of Decorative Arts and Children's Room.

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Calendar of Exhibitions in New York

L. Alavoine & Co., 712 Fifth Avenue—Exhibition of French interior decoration and furniture.

Arden Gallery, 460 Park Avenue—Photographic exhibition of city gardens and penthouse terraces, to June 30.

Argent Galleries, 42 West 57th Street—Summer exhibition of the National Association of Women Painters and Sculptors, to October 1.

Isabella Barclay, Inc., 134 East 57th Street—Fine antique furniture, textiles, wall papers and objects of art.

Brooklyn Museum, Eastern Parkway—Paintings by Seven Hungarian Artists; special show of work done under the E. R. B. Works division.

Ralph M. Chait, 400 Madison Avenue—Chinese art objects.

Contemporary Arts, 41 West 54th Street—"East Side, West Side," summer group exhibition.

Decorators Club Gallery, 745 Fifth Avenue—Photographs and renderings of interiors by members of the Club to July 26.

A. S. Drey, 480 Fifth Avenue—Paintings by old masters, antique sculpture and furniture.

Durand-Ruel Galleries, 12 East 57th Street—Special summer exhibition of XIX and XX century French paintings.

Durlacher Bros., 470 Fifth Avenue—Paintings by old masters.

Ehrich-Newhouse Galleries, 578 Madison Avenue—Portraits and landscapes by old masters.

Daniel H. Farr, 11 East 57th Street—Antique furniture, silver and porcelains.

Ferargli Galleries, 43 East 57th Street—Special exhibition of paintings and sculpture by a group of eighteen American artists.

French & Co., Inc., 210 East 57th Street—Permanent exhibition of antique tapestries, textiles, furniture, works of art, paneled rooms.

Gallery for French Art, Rockefeller Center—Permanent exhibition of French art.

Gallery of Living Art, 100 Washington Square—Permanent exhibition of progressive XXth century artists, paintings by Charles G. Shaw.

Edward Garratt, Inc., 485 Madison Avenue—Exhibition of English and French XVIIIth and XIXth century furniture.

Gerard, 48 East 48th Street—Exhibition of the N. Y. Society of Craftsmen; sponsored by the Municipal Art Committee.

Grand Central Art Galleries, 6th Floor, 15 Vanderbilt Avenue—Annual Founders' Show.

Grand Central Galleries, Fifth Avenue Branch, Union Club Bldg.—Paintings and sculpture by American contemporaries.

Marie Harriman Gallery, 61 East 57th Street—Summer show of American paintings in oil, watercolor and gouache.

Arthur H. Harlow & Co., Inc., 620 Fifth Avenue—Fine etchings and engravings by old and modern masters.

Jacob Hirsch, Antiquities and Numismatics, Inc., 30 West 54th Street—Fine works of art, Egyptian, Greek, Roman, Mediaeval and Renaissance.

Kennedy Galleries, 785 Fifth Avenue—Group exhibition of American paintings.

Kent-Costikyan, Inc., 711 Fifth Avenue—Permanent exhibition of antique and modern rugs from rug-making countries throughout the world.

Keppel Galleries, 14 East 57th Street—Drawings and etchings by Heintzelman; oils and pencil drawings by Lee Lash.

Kleemann Galleries, 38 East 57th Street—Specially selected prints by Childe Hassam, Albert Sterner and Eugene Higgins; paintings by American artists.

Knoedler Galleries, 14 East 57th Street—Paintings by old masters and French impressionists; summer exhibition of fine prints of two centuries, to August 9.

Kraushaar Galleries, 480 Fifth Avenue—Works by American artists.

John Levy Galleries, 1 East 57th Street—Paintings by old masters.

Lilienfeld Galleries, Inc., 21 East 57th Street—Paintings by old masters.

Little Gallery, 18 East 57th Street—Handwrought silver, decorative pottery, jewelry, by distinguished craftsmen.

Macbeth Gallery, 11 East 57th Street—Summer exhibition of paintings by Americans.

McDonald Galleries, 465 Fifth Avenue—Etchings and engravings, old and modern, artists' drawings.

Metropolitan Galleries, 730 Fifth Avenue—Works of rare old masters.

Metropolitan Museum of Art, 82nd St. and Fifth Avenue—Loan exhibition of Oriental rugs and textiles, through September 15; prints by William Hogarth, through August 31; Egyptian acquisitions, 1933-34.

Milch Galleries, 108 West 57th Street—Summer group exhibition of paintings by contemporary artists.

Montross Gallery, 785 Fifth Avenue—Summer group exhibition of American art.

Roland Moore, Inc., 150 East 55th Street—Rare Chinese art.

Museum of Irish Art, Ritz Towers Hotel—Contemporary Irish paintings and sculpture.

Museum of Modern Art, 11 West 53rd Street—Summer exhibition of paintings, watercolors and drawings from the Rockefeller gift; XXth century paintings of the school of Paris; selections from the permanent and Bliss collections.

Museum of the City of New York, Fifth Avenue at 104th Street—"New York in Fiction," etchings and lithographs; "XVIIIth Century Costumes in Settings of the Period."

J. B. Neumann, Inc., (New Art Circle), 509 Madison Avenue—Living art, ancient and modern.

Newark Museum, N. J.—Tibetan art; modern American paintings and sculpture from the Museum collection, opening in July; European decorative arts from the Museum collection; P. W. A. P. accessions; the design in sculpture. Closed Mondays and holidays.

New York Public Library, Central Bldg.—Special exhibition of etchings and lithographs by Walt Kuhn. Fortieth anniversary exhibition; exhibition of modern color prints; color illustration; "Canada"—a comprehensive exhibition of historical material from 1534 to 1867.

Arthur U. Newton Galleries, 11 East 57th Street—Exhibition of XVIIIth century portraits.

Parish-Watson, 44 East 57th Street—Rare Persian pottery of the Xth-XIVth centuries; Chinese porcelains.

Frank Partridge, Inc., 6 West 56th Street—Fine old English furniture, porcelain and needlework.

Georgette Passedoit Gallery, 22 East 60th Street—Paintings by French and American artists.

Raymond and Raymond, 40 East 49th Street—Framed facsimile reproductions of XIXth and XXth century French art.

Rehn Galleries, 683 Fifth Avenue—Paintings and watercolors by American artists.

Reinhardt Galleries, 730 Fifth Avenue—Old masters, modern French and American contemporary art.

Rosenbach Co., 15-17 East 51st Street—Rare furniture, paintings, tapestries and objets d'art.

Schaffer Galleries, 35 West 50th Street—Exhibition of Imperial Russian treasures.

Schwartz Galleries, 507 Madison Avenue—Prints by modern artists.

Scott & Fowles, 745 Fifth Avenue—XVIIIth century English paintings and modern drawings.

Messrs. Arnold Sellgmann, Rey & Co., Inc., 11 East 52nd Street—Rare tapestries, old masters, antique furniture, sculpture and objets d'art.

Sixtieth Street Gallery, 128 East 60th Street—Paintings by fifty outstanding Americans.

Marie Sterner, 9 East 57th Street—Paintings by American artists and portraits of children.

Symons, Inc., 720 Fifth Avenue—Special exhibition of objets d'art of the XVIIIth and XVIIIth centuries.

Ton Ying Galleries, 5 East 57th Street—Special exhibition of Chinese art.

Valentine Gallery of Modern Art, 69 East 57th Street—An American group.

Vernay Galleries, 19 East 54th Street—Special exhibition of XVIIIth and XVIIIth century English furniture, silver, porcelain and many quaint and interesting decorative objects.

Julius Weitzner, 36 East 57th Street—German and Italian primitives.

Weyhe Gallery, 794 Lexington Avenue—Paintings, sculpture and prints by modern artists.

Wildenstein Galleries, 19 East 64th Street—Paintings by old masters and rare French XVIIIth century sculpture, furniture, tapestries and objects d'art.

Zborowski, 460 Park Avenue—Paintings by French artists.

Howard Young Galleries, 677 Fifth Avenue—Summer exhibition, mainly French and American landscape art of the XVIIIth and XIXth centuries.

Yamanaka Galleries, 550 Fifth Avenue—Antique Chinese painting, sculpture and jades.

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